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MARCH 1

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# VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British  I. S. V.-PATCÉVITCH Publisher

## MARCH 1, 1961

### COVER

The biggest hat-news now? Probably, this: the smallest hat—worn as it is here, tipped well forward, and riding a coiffure that's really short at the sides. (Not just shorter: short.) What this tiny pillbox lacks in bulk it makes up for in colour and verve: shocking-pink crown, yellow band, grey-and-white striped swathing. Accentuating its smallness—a gigantic scarf to match, worn here as a round collar. Both in crisp silk; by Mr. John. Also at Hudson's; Harzfeld's; Neiman-Marcus; I. Magnin. Earrings by Richelieu. The soft but verve-y pink lipstick goes, chameleon-like, with all these colours—one reason why, in this strong colour-season, pink lipsticks are adored.




PENN

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 137, No. 5
Whole No. 2055

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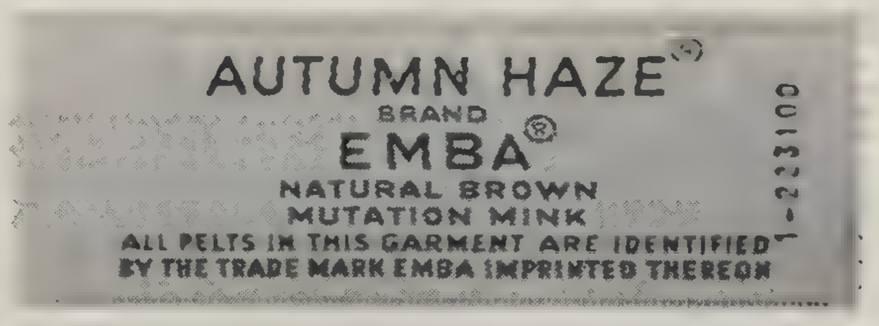


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# What Every Woman Should Know About a Man's Suit

*(a 'BOTANY' 500 exposé on the kind of thing a man gets into)*



Before your initiation into the mysteries of that male garment, known simply as, The Suit, we give you two warnings. One, our reasons for imparting this knowledge are completely commercial. And two, be discreet with what you're about to learn. Because if you suddenly get know-it-all about your husband's clothes, there's sure to be a row about who really wears the pants. So just remember a well-dressed man is a woman's most important accessory, and concentrate on keeping both the man and the peace.

## Sizing Him Up

When shopping for a man it is not enough to tell the salesclerk, "He's about your size, only a little taller and a little heavier". Basically, the size of a man's suit is the same as his normal chest measurement. But his height determines whether he wears short, regular, long or extra long.

For example:



5'3" to 5'7"—Short;
5'8" to 5'10"—Regular;
5'11" to 6'3"—Long;
Over 6'3"—Extra Long.

One other consideration is the difference between his waist and chest measurements. If his waist is larger than his chest, for instance, he needs a specially proportioned suit (and maybe a diet, too).

## When The Suit Fits

1. Trouser cuffs should just touch the shoe laces; trouser legs should hang in a straight, unbroken line.

2. The shoulders should fit loosely enough for the man to move his arms in any direction (including around you) without strain. But not so loose that the coat hangs in folds across the back.



3. Your man's hind end is to be sat on, not seen, so the jacket skirt should always cover his trouser seat.

4. Sleeves should show about a half inch of shirt cuff when his arms are at the sides.

5. The coat collar should sit low enough to show about a half inch of his shirt collar.

6. The pants' waistband should be tested for comfort by sitting down. If it's too loose or too tight it's usually a simple matter to alter.

## Keeping Up Appearances

Hanging trousers correctly is important in maintaining their shape and cutting down on pressing. When using an ordinary coat hanger, take the trousers by the cuffs, separate the legs, drape one cuff over first, and then the other on top of it. No pins, no clips; the friction of fabric against fabric will keep them up and the position will keep them neat. Put the suit coat on top, taking care to button the top button.



To keep the cleaners from pressing a crease in the jacket sleeve, simply turn up the cuff. (You'll even earn respect for knowing the secret sign.)

## The Vanishing Label

For some strange reason maker's labels are becoming a rarity in men's suits. Just why so many men's clothing manufacturers prefer to remain anonymous is not for us to say. We ourselves, being less modest (and having less reason for modesty), proudly stand behind every stitch we put in every suit we make. That's why we sew our 'BOTANY' 500 tailored by Daroff label on the inside breast pocket of all our jackets.

What should you pay for a man's suit? Well, we're prejudiced, but not without reason. Most 'BOTANY' 500 suits fall in the $55.00-$79.50 price range (and we try to make every dollar of it worth 100 cents)! True, there are suits that cost less but they usually offer less in tailoring or fit, or both. And though you can also spend more money, your chances of getting more for it are pretty slim.



We like to think our label represents the best there is in menswear (at any price) and we hope you'll think so, too.

## Till We Meet in Your Husband's Closet...

May the best-dressed man in your life be the man you love best. In the meantime, we're always happy to get the feminine point of view, so feel free to question, to complain and especially to praise. Write: H. Daroff & Sons, Inc., 2300 Walnut Street, Philadelphia 3, Pa.

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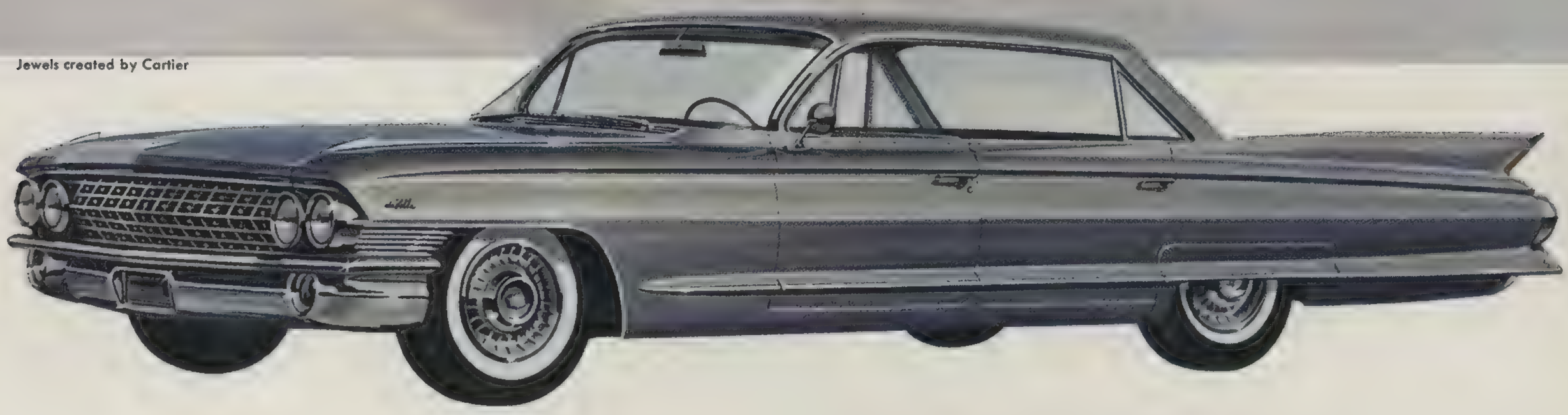
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the Pilot blouse. Top drawer charm, you in your pretty ruffled Pilot blouse of Tantuco, the textured 100% Dacron Polyester fabric that washes by machine. No ironing plunges all wrinkles! In white, sugar pink, blue mist, lemon, mauve, pink. Sizes 30 to 38. About $7. At fine stores everywhere. The Kramer Company, 1407 Broadway, New York 18, New York. A division of L'Aiglon Apparel, Incorporated.

the better half




Eloquent aptitude for spring, a talented costume in the softest of imported wools complemented by a silk surah blouse. From our Tribout Collection.
John Wanamaker
PHILADELPHIA
100 Years Young




The only thing more exciting, more revolutionary than the invention of Lastex itself is the *new* Lastex with Vyrene spandex core. Years in perfecting, Vyrene now soars forth into the world of fashion to bring you elasticized fabrics the like of which you have never seen before. Because Vyrene is, literally, almost as fine as a human hair, it creates girdles that weigh mere ounces yet work miracles of figure-firming control. You'll find it in bras and bra-top slips that




fit like a second skin . . lighter, softer, more flattering than anything you've ever worn. *All* Lastex yarns—which assure you of superb performance and long-lasting beauty—are made only by the Textile Division, United States Rubber, Rockefeller Center, New York 20, N. Y.

LASTEX YARN • TEXTILE DIVISION

**United States Rubber**

# Liberty *of London*

**Liberty couture prints**...from Art Nouveau to Ballet Russe...again inspire fashion in New York, Paris, Rome, Florence and London.

*Liberty of London Inc. 17 East 37 Street New York 16 N.Y.*







*LOVE-AFFAIR PAIRS*

*Marquise*

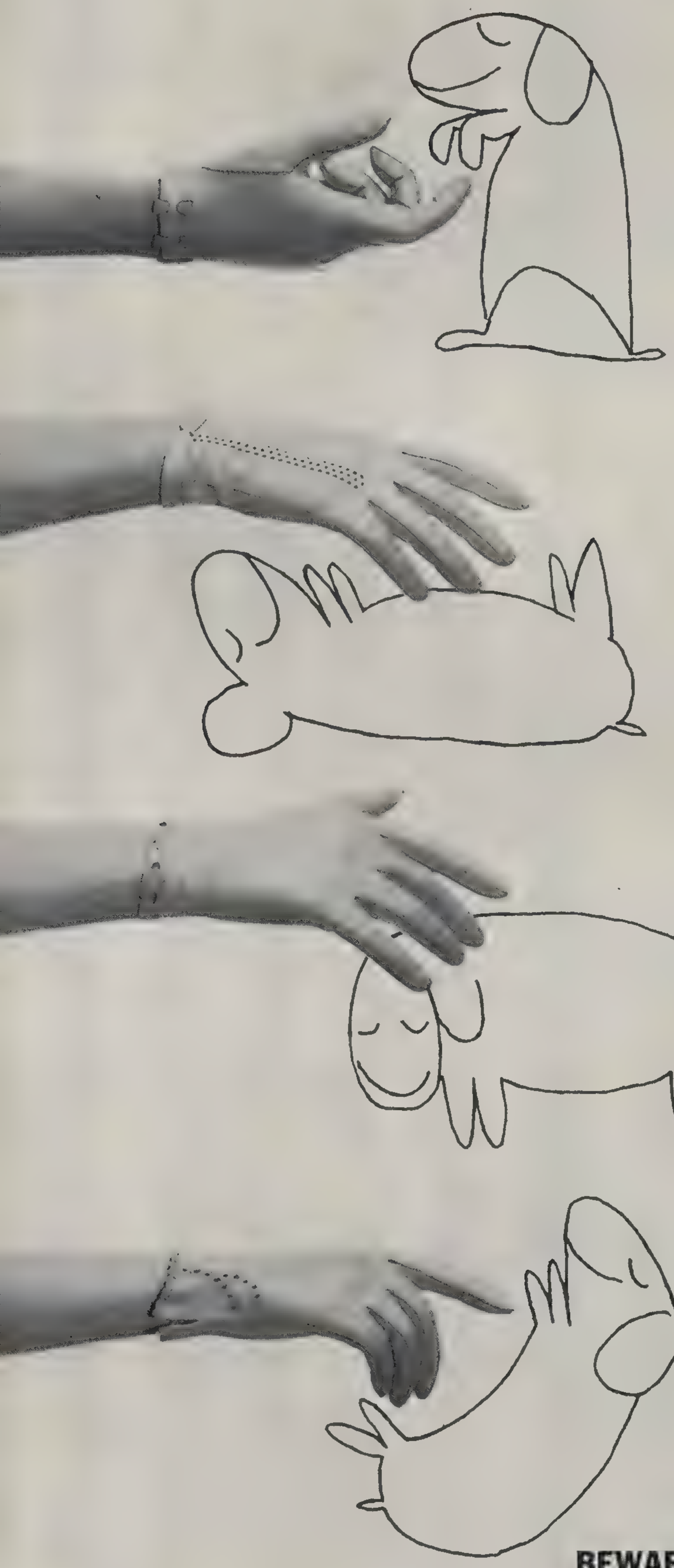
*Siren song...the melody of muted moth and pale bone...enchantress shoes of Spring. 16.99 to 18.99.*

At Franklin Simon, New York; Holmes, Baton Rouge; Lipman's, Portland, Mabley Carew, Cincinnati; and other leading stores.

**WOHL SHOE COMPANY** • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company

Bright the hand that feeds him, in spring-hued Kislav kidskins. **KISLAV** So washable, when pampered by Kislav's Effervescent Glove Bath

QUI SE LAVE: THAT WHICH WASHES
THE MOST FAMOUS
GLOVE IN THE WORLD
MADE IN FRANCE



**BEWARE—WEAR KISLAV**



The
Sunbronze Look
Fresh strokes of
fashion fun from
the Charles of the Ritz
salons
Three different
palettes
inspired by
sun, sea and sky
brushed on your
eyes, lips and fingertips
Each begins with
face powder
order
now!

Charles of the Ritz

AT FAVORED DEPARTMENT AND SPECIALTY STORES




# WONDERFUL, WONDERFUL

Lady Manhattan®

What rhymes with orange? Lady Manhattan! In fact, superbly tailored Lady Manhattan® coordinates rhyme with everything you do . . . everywhere you go. One simply stunning, and stunningly simple example: the classic roll-sleeve shirt with contour cut, extra-long stay-tucked shirt tails, about $6; with slim, tapered, screened print floral pants, about $11. Both, delightfully no-iron, thanks to a carefree blend of 65% Dacron® polyester, 35% cotton...sizes 10 to 18 ...in all the fashionable colors. Prices slightly higher in the West.
Lady Manhattan, 1407 Broadway, New York 18, a division of The Manhattan Shirt Company

At these and other fine stores:

**LORD & TAYLOR,** NEW YORK
**HECHT COMPANY,** WASHINGTON & BALTIMORE
**L. S. AYRES,** INDIANAPOLIS
**HALLE BROS.,** CLEVELAND
**DAYTON CO.,** MINNEAPOLIS
**FOLEY'S,** HOUSTON
**E. M. KAHN,** DALLAS
**MAY D. & F.,** DENVER
**THE BROADWAY,** LOS ANGELES

*Winter in Aquamarine...and stay summer smooth*




*WHEN WINTER WINDS BLOW...* lavish on creamy Aquamarine, Revlon's winter-wonder lotion for hands and body. Its deep moisturizing soothes and softens all wind-chapped, woolen-tickled, winter-dry skin. Keeps you summer-smooth. You'll adore the velvety feel...the luxury of it all! (*...and you'll smell so good*)

*More Aquamarine-scented luxuries: soap, milk bath, deodorant, shampoo, bath powder.*

# AQUAMARINE LOTION *by* Revlon

Gown, Lucie Ann ©Revlon, Inc. 1961

# RUTH OF CAROLINA puts on a puppet show featuring no-iron Polo Poplin by EVERFAST®, an Everglaze® BanCare® cotton

The two-piece dress, sizes 3 to 6x about $9, 7 to 12 about $11; Shorts with overblouse, sizes 3 to 6x about $6, 7 to 12 about $8. Prices slightly higher west of Mississippi.

**B. ALTMAN & CO.,** New York, and all branch stores. MARSHALL FIELD, Chicago; NEUSTETER'S, Denver; IVEY'S, Asheville, Charlotte, Raleigh, N. C. and Greenville, S. C. and other fine stores.






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SPRING IS HERE . . . the moment you pin on one of these new textured enchantments. The "Lily" and "Leaf" pins bloom with lovely-as-real pretend pearls, turquoise, coral or emerald. Matching earrings with all. Lily 7.50. Strawberry 5.00. Leaf 4.00. Rose 7.50. Prices plus tax.

*Travel the magic pathway to*

# faerie*land

*...the wonderful world of lovely lingerie*



You'll find it so good for your morale to indulge in deliciously feminine lingerie! Therefore—and immediately—it makes wonderfully good sense to treat yourself to a leisurely visit to see Faerie lingerie in the Faerie*land lingerie department of the nicest store near you.*

**Write—*
*we'll tell you*
*where to buy*

faerie
*lingerie*

*Fairy Mills, Inc.*
*Shillington, Penna.*
*385 Fifth Ave., N. Y.*

**SLIP**—nylon satin tricot; white, creme puff; 32-40; $8.95 / **CULOTTE**—nylon tricot; azure, scarlet, cloud pink; 32-40; $12.95 / **BABY DOLL**—nylon tricot; azure, lilac, creme puff, daffodil; s-m-l; $7.95




Soft Pedals...for Spring on the Go. Beautiful of course, but that's only half the story...fashion shoes with "Beauty Spots of Ease" bring you a new kind of comfort! Pumps with a new look of elegance; top, Sharee, two-tone city pump; center, Sarah, gleaming patent with a flirty bow; left, Ethel, new miracle-soft mesh with a touch of faille...unexpectedly, only 10.95 to 13.95 Soft Pedals...A fashion-powered product of the International Shoe Co., St. Louis, Mo.

HELENE CURTIS SALON PERMANENT WAVES CAN MAKE YOUR HAIR AS FAMOUS AS HERS

# Young coat plan, low $$$ content



EBERSTADT

A coat of the cardigan persuasion—
slim and easy and totally unfussy—in a
high-voltage pink, to wear with long pale gloves
and a shiny white straw hat, as here.
Pink bone buttons, sleeves that just cover the elbows,
a back belt. By Braetan, of wicker-weave wool,
in junior sizes; about $40. At Saks Fifth Avenue;
Woodward & Lothrop; Halle Bros.


*Ship'n Shore girls' blouses in proven no-iron fabrics, 2.50 and 2.98*




to look pretty

to feel pretty

to stay up late

to grow up like Mommy

to wear blouses by

Ship'n Shore®



CALIFORNIA—wonderful way to live

One of the great American suit-looks by Couture Int'l—
longish jacket, belted waist. In marvellous imported silk—
Kurt Myers' grainy "Giardoni," with telling leather details.
In camel or black. Sizes 8 to 16. $175. Hat by Miss Dior.





# ROOS/ATKINS—
# wonderful
# way to look

Evan-Picone slips into California's easy ways with this suit in crisply textured rayon and cotton. The jacket and skirt: new fashion power in a separates wardrobe too. In beige, black or navy with dotted scarf. Sizes 10 to 16. $25.95.

• SAN MATEO (2 STORES) • STANFORD SHOPPING CENTER • PALO ALTO • SAN JOSE • FRESNO • SACRAMENTO (3 STORES) • SQUAW VALLEY • SANTA BARBARA




Lee Herman states a beautiful case
for sweater-dressing, playing gauzy mohair against two textures of silk.
The colours, matched exactly, and delicious: pineapple, light pink,
light blue, platinum beige. Sweater, small, medium or large, $39.95.
Grainy silk skirt, 10 to 16, $39.95. Silk shirt, sizes 10 to 16, $18.95.



# ROOS/ATKINS—
# wonderful
# way to look

California costume by Frank Meyerson Originals. Double the fashion with a jacket that flips—the jacket turns to match the sheath of textured spun rayon. Black, navy or beige matching print. Sizes 10 to 20. $39.95. Emme Boutique hat.

SAN MATEO (2 STORES) • STANFORD SHOPPING CENTER • PALO ALTO • SAN JOSE • FRESNO • SACRAMENTO (3 STORES) • SQUAW VALLEY • SANTA BARBARA



# CALIFORNIA—wonderful way to live

New American wonder—the four-season suit by Harrods of California. Fabric that checks in mocha and beige—
Anglo wool-and-silk. There's a mocha blouse (bow showing here) that's pure silk flattery. Sizes 8 to 16. $139.95. Hat by Miss Dior.





# ROOS/ATKINS— wonderful way to look

New way smart travellers are going—with clothes that lose no jot of fashion en route. Exciting instance: Sacony's fluid dress of Arnel "Ciella" jersey—the pleats good through everything, laundry included. White, café, or crystal blue. Sizes 10 to 20, $25.95. Emme Boutique hat.

• SAN MATEO (2 STORES) • STANFORD SHOPPING CENTER • PALO ALTO • SAN JOSE • FRESNO • SACRAMENTO (3 STORES) • SQUAW VALLEY • SANTA BARBARA




SEPARATES DESIGNED BY GLEN KRISTI

**Your color-brilliant blouse says yes!** It must be a Springmaid cotton—what else would a Springmaid wear? The scalloped overblouse with a tie belt and cuffed sleeves, is by **Adelaar** in Springmaid's Peem Puff all pima cotton. Gold, green, blue, pink or orange. Sizes 10 to 16. Blouse, about $8. Lord & Taylor, New York; The J. L. Hudson Co., Detroit, Mich.; L. S. Ayres & Co., Indianapolis, Ind.; Kaufmann's, Pittsburgh, Pa.; Famous-Barr, St. Louis, Mo., or write Springs Mills, Inc., 1457 Broadway, New York 18, New York.

Nothing but a Promise between you and fashion gives you this inches-off discipline from high-line to thigh-line. Nothing but a Promise does it with the firm and friendly persuasion of Biaband,® the exclusive bias control. Millions of women have been faithful to theirs, since they've discovered that nothing but a Promise will do. Waist-sizes from 26 to 38, in average, full or straight hip developments, from 15.95. Poirette Corsets, Inc., 136 Madison Avenue, N.Y.—PROMISE BY poirette

*NOTHING BUT A PROMISE*






# The lady has the answer...

WHETHER SHE'S arriving for tea or leaving for the theatre, the lady has the answer to round-the-clock fashion. This cool, flattering dress-plus-jacket in a sparkling printed sheer. Note the crisp, white collar—it's detachable for a dressier look.

The handsome fabric? Mannerly ENKA Sheer "45". Made of prestige Enka rayon yarn, it keeps its fresh-as-spring sprightliness even when temperatures mount—keeps the lady serene and fashion-smart all day. The tranquil price pleases the lady, too. Fabric by Belding Corticelli. Sizes 12½ to 26½ in blue, charcoal and French lilac. $29.95 at LANE BRYANT, New York City and all Lane Bryant stores coast to coast. Or write American Enka Corporation, 350 Fifth Avenue, New York 1, N. Y.

Dress by MEN'DEL

American ENKA Corporation, Enka, N. C. • Producer of nylon • rayon • yarns • fibers



**CHEZ PAREE!** A swirl of enameled color... dancing through a field of hand-engraved gold no one would ever dream was a delicious fake. With aqua, coral, black or white. Necklace, $5; Bracelet, $3; Pin, $3; Button Earrings, $3; Contour Earrings, $3. Also available in silver. All, plus tax. At fine stores everywhere, or write to Kramer Jewelry, 389 Fifth Avenue, New York 16, New York, for the store nearest you.

The Diamond Look by

KRAMER

New York, Los Angeles, Dallas, Paris

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inner
fashion
colors
turn a
new
leaf

# LUSTRE



# LEAF



Fashion for the inner woman turns to exciting new elegance...colors that accessorize all your spring outerwear...colors with the soft touch of Lustre Leaf luxury! See how this new applique look adorns a complete color coordination of matched bra, girdles and lingerie. Coral Shell is the inner glow to go with the season's many orange-y tones...light-hearted Amberlite is just right to underlie the new beiges and flaxen shades. Black and basic white also await you in the loveliness of new Lustre Leaf Collection. Turn to its elegance now with Hollywood Vassarette's fine Whirlpool® bra style 0032 of Antron® nylon taffeta, 3.50. Add matching Lustre Leaf power-net girdle style 139 or pantie girdle 138, 5.95; the long-leg pantie girdle style 238, 6.95. Munsingwear completes your wardrobe with nylon tricot and lace Lustre Leaf slip style 5996, 32-38, 8.95; petticoat 5896, p-s-m-l, 5.95. Both in proportioned lengths.

Munsingwear®

Hollywood Vassarette®

HOLLYWOOD VASSARETTE/Hollywood 28, Calif./Division of MUNSINGWEAR, INC.–Women's hosiery/Women's and Girls' lingerie, sleepstyles, sportswear/Men's and Boys' underwear, sleepwear, sportswear, socks/261 Madison Ave., NYC




Here's that inimitable Miss Dior, her presence more brilliant than ever, now in the new Eau de Toilette Spray. Refillable, leakproof, spillproof—magnificent! Three ounces.

DeLuxe Spray (shown), 15.00 Gift Spray, 7.00 plus tax Made in France

At selected stores in the United States.

Carlye

SPRING FANTASY in three-tone chardon pure silk linen




Handmacher's double knit coat...
sleek, light, travel-worthy...with the
beneficence of Milium® INSULATED LINING to give you all-time,
all-clime comfort!

*Sanitone dry cleaning process recommended*

EYES 1961 cool the light, bright spring fashion colors with

# sky blues

the newest, bluest range of eye colors this side of heaven. To accent your spring fashion colors or to match your mood...Eyes 1961 may wear cool pools of soft azure. Or bloom like bluebells. Or dance with the deep lights of a spring evening sky. You'll find everything your eyes desire in the wide, wonderful world of Max Factor eye make-ups and colors. See them now. Wear them now. The Eyes 1961 Collection by MAX FACTOR



**HI-FI EYESHADOW STICK:** BLUE MIST, AZURE BLUE, BLUE, BLUE-GREEN, IRIDESCENT BLUE.

**MASCARA WAND:** BLUE, BLUE-GREEN, IRIDESCENT BLUE, IRIDESCENT BLUE-GREEN.

**EYE-PENCIL:** TRUE BLUE.

**HI-FI FLUID EYELINER:** BLUE MIST, TRUE BLUE, BLUE-GREEN, IRIDESCENT BLUE.

[illegible]



Here's a wonder-wardrobe for summer doings, dressed up for town, pruned down for homework! Cool, crisp Avondale denims in sonic stripes cut with an inspired hand. The freshest cottons going and, because they're Perma-Pressed, no wrinkles to wrinkle the brow. Ironing? Hardly ever. In sizes 8 to 18, dress $11.98; blouse $5.98; slacks $6.50.

Lorch Hobbies®

**AVONDALE PERMA-PRESSED® COTTONS**

100% cotton—selected American • Avondale Mills, Inc., Comer Bldg., Birmingham, Ala.

Look for the Avondale hangtag

AVONDALE



*MONET, MASTER JEWELER, PIROUETTE COLLECTION. SINGLE STRAND, FROM $10. COMBINATION, AS SHOWN, ABOUT $75. PLUS TAX. AT FINE STORES.*

# jewelry in the golden manner of Monet

# vive la

IN BUTTERFLY




Only Wembley has the COLOR GUIDE® for correct match with suits and jackets. Look for Wembley!



# color

TONES




New, new, new . . . different and distinctive
soft tones especially fashioned to partner the
leading colors in men's spring suits . . .
adding the right touch to his well-dressed life. **$2.50**
Other Wembley Ties to $5.00 at fine stores everywhere.

**Wembley®**

THE TIE WITH THE COLOR GUIDE®




Bird's eye-view of fashion this Spring: from the **Autograph Collection** textured silks, happily water-spot shunning, about $14; Continentals in sculptured cotton stripes, about $10; both in sizes 8 to 18. Color-cued top, about $6. Prices slightly higher on the West Coast. **JACK WINTER**, 1410 Broadway, N.Y.
**LORD & TAYLOR**, New York • **WOODWARD & LOTHROP**, Washington, D.C. • **FAMOUS & BARR CO.**, St. Louis • **I. MAGNIN & CO.**, San Francisco • **MARSHALL FIELD & CO.**, Chicago

# *Pink Jonquil*




ARISE like a precocious Pink Jonquil with Elizabeth Arden's radiant splash of spring make-up. Your lips fresh as morning dew. Your eyes, your skin aglow with the new complete beauty of Elizabeth Arden. Begin this day with Pink Jonquil complexion bouquet. For changeling effect try color upon color: Pink Jonquil lipstick over Pink Spark, Peace Rose under Pink Jonquil. Over or under there is new discovery with each luminous color. That's the beauty of Elizabeth Arden. Pink Jonquil, Pink Spark and Peace Rose together in golden lipstick holder, *12.50*; individually in Click-Change Lipstick cases *1.75* each; Pink Jonquil Trio — Lipstick, Nail Lacquer, Crème Rouge *2.75*; Jeweled Rolling Mirror Lipstick *5.00*; Complexion make-up bouquet: Velva Moisture Film, Pat-a-Crème or Veiled Radiance as a perfect foundation, Invisible Veil Face Powder, Crème Rouge, Eye Shado, Mascarette, Eye Stopper.

prices plus tax

Elizabeth Arden

NEW YORK LONDON PARIS

# CUTTY SARK

## SCOTCH WHISKY




**100% SCOTCH WHISKIES**

**86 PROOF**

*From Scotland's Best Distilleries*

THE BUCKINGHAM CORPORATION • NEW YORK, N. Y.

# THE ENEMY

## A STORY BY V. S. NAIPAUL

I had always considered this woman, my mother, as the enemy. She was sure to misunderstand anything I did, and the time came when I thought she not only misunderstood me, but quite definitely disapproved of me. I was an only child, but for her I was one too many.

She hated my father, and even after he died she continued to hate him.

She would say, "Go ahead and do what you doing. You is your father child, you hear, not mine."

The real split between my mother and me happened not in Miguel Street, but in the country.

My mother had decided to leave my father, and she wanted to take me to her mother.

I refused to go.

My father was ill, and in bed. Besides, he had promised that if I stayed with him I was to have a whole box of crayons.

I chose the crayons and my father.

We were living at the time in Cunupia, where my father was a driver on the sugar estates. He wasn't a slave driver, but a driver of free people, but my father used to behave as though the people were slaves. He rode about the estates on a big, clumsy, brown horse, cracking his whip at the labourers, and people said—I really don't believe this—that he used to kick the labourers.

I don't believe it because my father had lived all his life in Cunupia and he knew that you really couldn't push the Cunupia Indians around. They are not tough people, but they think nothing of killing, and they are prepared to wait years for the chance to kill someone they don't like. In fact, Cunupia and Tableland are the two parts of Trinidad where murders occur often enough to ensure quick promotion for the policemen stationed there.

At first we lived in the barracks, but then my father wanted to move to a little wooden house not far away.

My mother said, "You playing hero. Go and live in your house by yourself, you hear."

She was afraid, of course, but my father insisted. So we moved to the house, and then trouble really started.

A man came to the house one day about midday and said to my mother, "Where you husband?"

My mother said, "I don't know."

The man was cleaning his teeth with a twig from a hibiscus plant. He spat and said, "It don't matter. I have time. I could wait."

My mother said, "You ain't doing nothing like that. I know what you thinking, but I have my sister coming here right now."

The man laughed and said, "I not doing anything. I just want to know when he coming home."

I began to cry in terror.

The man laughed.

My mother said, "Shut up this minute or I give you something really to cry about."

I went to another room and walked about saying, "Rama! Rama! Sita, Rama!" This was what my father had told me to say when I was in danger of any sort.

I looked out of the window. It was bright daylight, and hot, and there was nobody else in all the wide world of bush and trees.

And then, I saw my aunt walking up the road.

She came and she said, "Anything wrong with you here? I was in Chaguanas just sitting quiet quiet, and I suddenly feel that something was going wrong. I feel I had to come to see."

The man said, "Yes, I know the feeling."

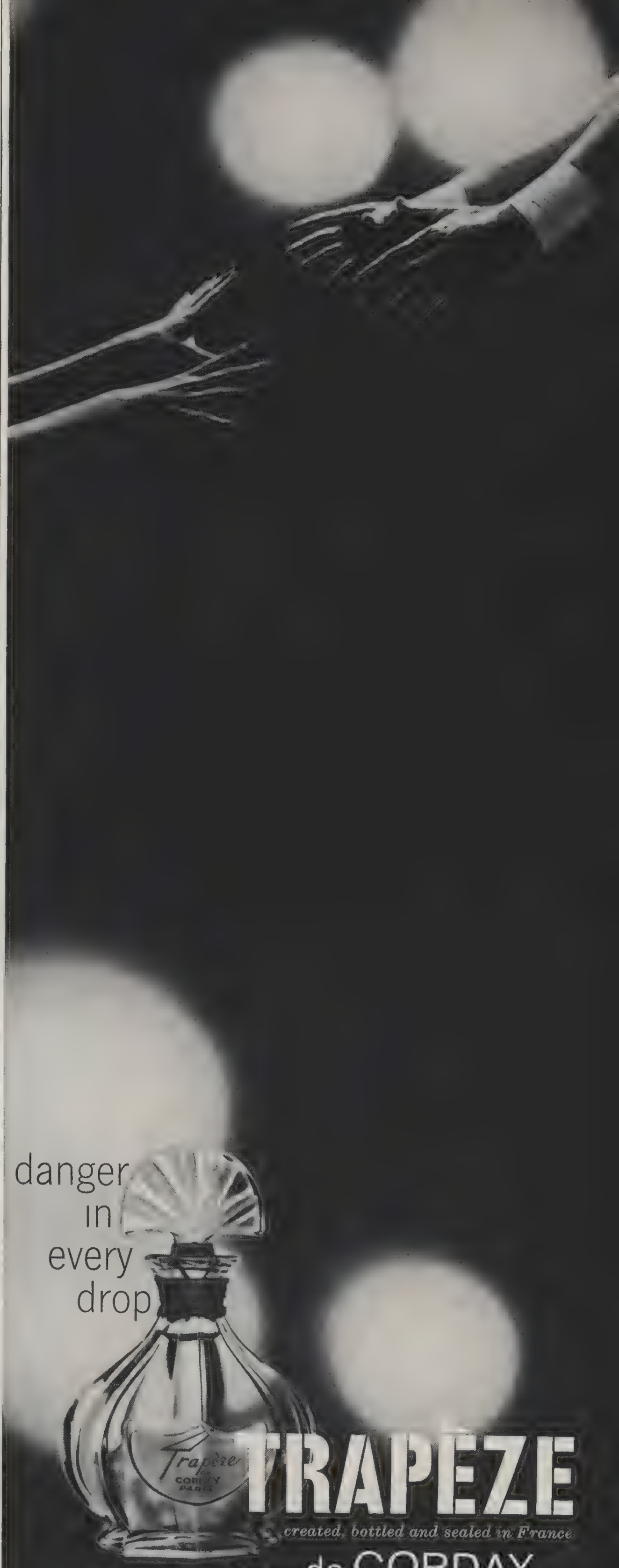
My mother, who was being very brave all the time, began to cry.

But all this was only to frighten us, and we were certainly frightened. My father always afterwards took his gun with him, and my mother kept a sharpened cutlass by her hand.

Then, at night, there used

*(Continued on page 76)*





# Who said, "Time will tell?"

Now! Lanolin Plus Liquid with

High-Intensity Moisturizing

ends dry skin and counteracts premature lines because it's the richest lanolin formula of all!

Important dry-skin discovery: if time is telling on *you* with dry little lines, now you can do something about it! Dry skin needs the richer, patented lanolin formula found only in new Lanolin Plus Liquid with Dew-o-gen. Your skin *thrives* on this pure golden liquid, richest of all in lanolin to give your skin high-intensity moisturizing. Every golden drop works actively on your skin . . . lubricates, saturates, and softens to end dry skin and counteract premature lines. Use Lanolin Plus Liquid daily and see your skin come back to a fresher, younger look! Sensibly priced, too! $1 *plus tax.*




New LANOLIN PLUS LIQUID with Dew-o-gen

high-intensity moisturizing for younger looking skin.




Four flights of fancy from Her Majesty's big collection of petticoats, slips and camisoles in wonderful drip-dry fabrics. Toddler thru teen sizes...from $3.00 to $6.00. Ask for them at the nicest stores across the land! Her Majesty Underwear Co., Mauldin, South Carolina





## The new matte lipsticks

A hue-by-hue listing of the new, soft, velvety lip-colours with the non-gleam finish—Max Factor's six Pastel shades. Apricot Pastel, Peach Pastel, and Honey Pastel are melon tones, ranging from bright to tawny (Honey Pastel is shown on page 146). Rounding out the roster: Pink Pastel, Lilac Pastel, Strawberry Pastel.

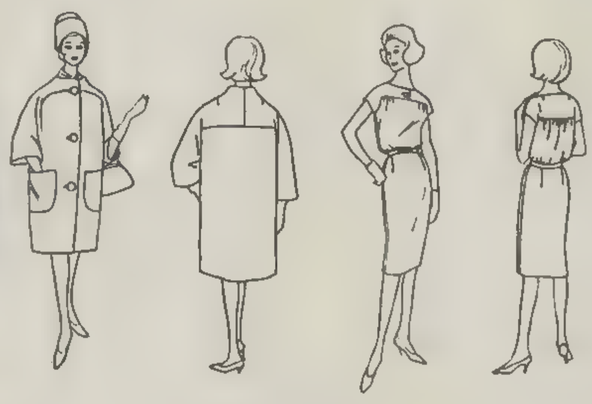
## VOGUE PATTERNS

*(Other views, sizes, yardages of the patterns shown on pages 176-177)*



203

Torso coat, Vogue Pattern 203, Couturier design by Fabiani of Italy. Sizes 10-16. For size 14: 3¼ yds. of 56″ fabric; lining, 3⅛ yds. of 45″ fabric. Optional long or elbow length sleeves, back belt. Price, $2.



4194

Coat and dress, Vogue Pattern 4194. Sizes 10-18. For size 14: coat, 3¾ yds. of 45″ fabric; lining, 3¼ yds. of 45″ fabric; short-sleeved dress, 2¼ yds. of 45″ fabric. Price, $2.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: California and Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 10¢ additional for each pattern ordered.

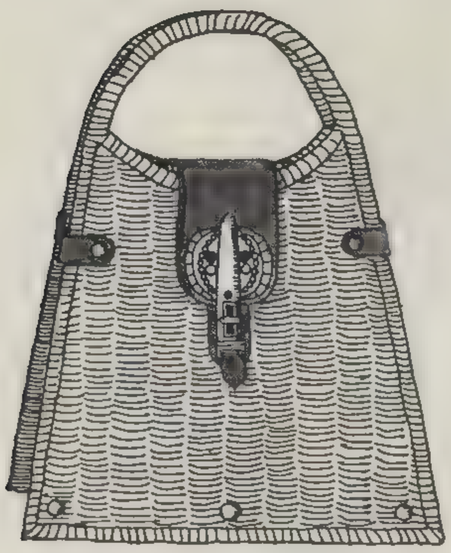



see Gossard's *promenade* here

Allentown, Pennsylvania — HESS BROS.
Atlanta, Georgia — RICH'S
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The H. W. Gossard Co., Chicago









**New housing developments for cash and cartage by Park Lane**
Above left, wicker, about $14. Above right, soft, tanned antique cowhide, about $17. Left, Italian crazy quilt, about $19. (All trimmed with harness leather). *At these fine stores:* Davison, Paxon, *Atlanta;* B. Siegel, *Detroit;* G. Fox, *Hartford;* Gimbel's, *Philadelphia;* H. Liebes, *San Francisco; or write Park Lane, 14 East 33rd Street, New York.*

Park Lane

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# Gossard's *promenade* slims away inches radiating inner bands ready your figure for spring!

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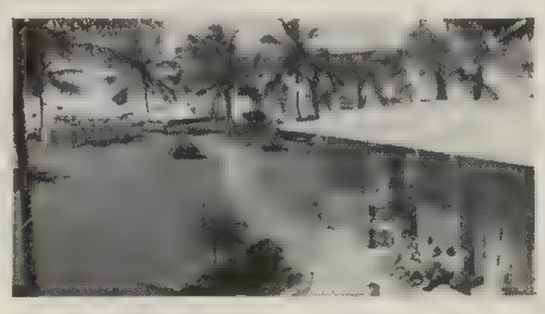
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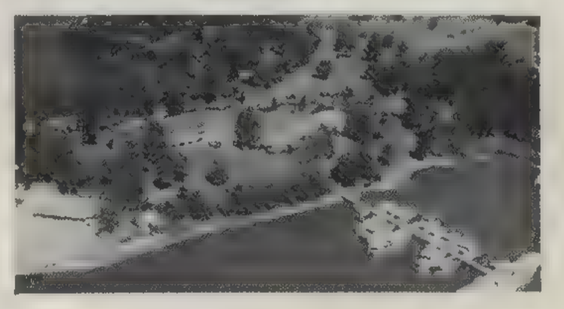
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## THE ENEMY

*(Continued from page 69)*

to be voices, sometimes from the road, sometimes from the bushes behind the house. The voices came from people who had lost their way and wanted lights, people who had come to tell my father that his sister had died suddenly in Debe, people who had come just to tell my father that there was a big fire at the sugar mill. Sometimes there would be two or three of these voices, speaking from different directions, and we would sit awake in the dark house, just waiting, waiting for the voices to fall silent. And when they did fall silent, it was even more terrible.

My father used to say, "They still outside. They want you to go out and look."

And at four or five o'clock, when the morning light was coming up, we would hear the tramp of feet in the bush, feet going away.

As soon as darkness fell we would lock ourselves up in the house and wait. For days there would sometimes be nothing at all, and then we would hear them again.

My father brought home a dog one day. We called it Tarzan. He was more of a playful dog than a watchdog, a big hairy, brown dog, and I would ride on its back.

When evening came I said, "Tarzan coming in with us?"

He wasn't. He remained, whining outside the door, scratching it with his paws.

Tarzan didn't last long.

One morning we found him hacked to pieces and flung on the top step.

We hadn't heard any noise the night before.

My mother began to quarrel with my father, but my father was behaving as though he didn't really care what happened to him or to any of us.

My mother used to say, "You playing brave. But bravery ain't going to give any of we life, you hear. Let we leave this place."

My father began hanging up words of hope on the walls of the house, things from the *Gita* and the *Bible*, and sometimes things he had just made up.

He also lost his temper more often with mother, and the time came when, as soon as she entered a room, he would scream and pelt things at her.

So she went back to her mother and I remained with my father.

During those days my father spent a lot of his time in bed, and so I had to lie down with him. For the first time, I really talked to my father. He taught me three things.

The first was this.

"Boy," my father asked, "who is your father?"

I said, "You is my father."

"Wrong."

"How that wrong?"

My father said, "You want to know who your father really is? God is your father."

"And what you is, then?"

"Me, what I is? I is—let me see, well, I is just a second sort of father, not your real father."

This teaching was later to get me into trouble, particularly with my mother.

The second thing my father taught me was the law of gravity.

We were sitting on the edge of the bed, and he dropped the box of matches.

He asked, "Now, boy, tell me why the matches drop."

I said, "But they bound to drop. What you want them to do? Go sideways?"

My father said, "I will tell why they drop. They drop because of the law of gravity."

And he showed me a trick. He half filled a bucket with water and spun the bucket fast over his shoulder.

He said, "Look, the water wouldn't fall."

But it did. He got soaking and the floor was wet.

He said, "It don't matter. I just put too much water, that's all. Look again."

The second time it worked.

The third thing my father taught me was the blending of colours. This was just a few days before he died. He was very ill, and he used to spend a lot of time shivering and mumbling; and even when he fell asleep I used to hear him groaning.

I remained with him on the bed most of the time.

He said to me one day, "You got the coloured pencils?"

I took them from under the pillow.

He said, "You want to see some magic?"

*(Continued on page 83)*

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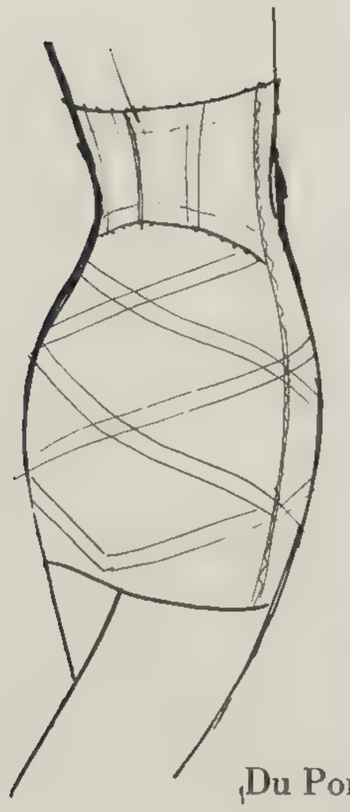
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# Shapemakers to take as prescribed



The point being made here: for specific figure problems—or combinations of problems—a specific solution is what's needed; the girdles here are all specialists in their fields.

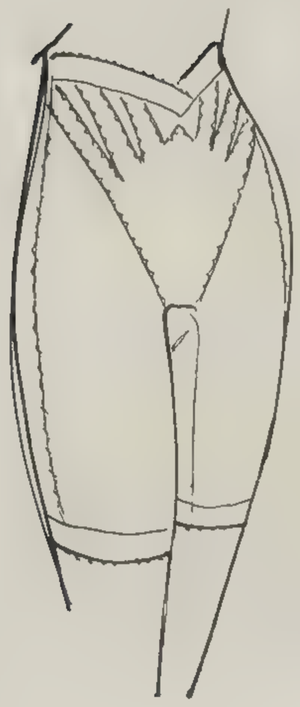
*Top left:* Waistline whittler that also takes a firm stand with hips and midriff. Made of nylon power net, it has power net underlayers, front and back, cross-stitched for extra control. The high-rising, waist-cinching waistband crosses the back with a purpose; is all-of-a-piece with the rest of the girdle at the front; has a hook-and-eye closing. Boning provides a strong controlling interest through the midriff. By Nemo, of Du Pont nylon, about $17. Bloomingdale's; Kaufmann's.

*Centre left:* For midriff control that doesn't just let matters slide from there on down, a girdle with hidden power; the front panel of embroidered sheer nylon is backed up with polynet, a thin firm perforated plastic that flattens without bones. Of nylon power net with thigh-smoothing self panels at the sides, a back panel of satin elastic and a neatly nipped-in waist; side zipper. By Formfit, about $17, at Bonwit Teller; Hudson's.

*Below left:* The special feature here is an ingenious inside front panel that lifts and flattens—ribbons of elastic, fanning out in a V. Pantie girdle of nylon-and-rayon power net, without a bone to its name; it has panels of satin elastic at the back and sides, long legs for thigh-control. By Gossard, about $12. At Stern's; Famous-Barr.



*Right:* For the firm, smooth thigh-line that's needed under knitted clothes, a long-legged pantie girdle with a special feature—bands of stretchable webbing at the backs of the legs that give whenever give is needed, and keep the girdle from riding up. Made of nylon power net with firm control panels, front and back, of matte satin woven with Lastex; the front panel is embroidered with a single rose. By Jantzen, about $11: Bloomingdale's.





E. Marial

## THE ENEMY

*(Continued from page 76)*

I said, "What, you know magic really?"

He took the yellow pencil and filled in a yellow square.

He asked, "Boy, what colour this is?"

I said. "Yellow."

He said, "Just pass me the blue pencil now, and shut your eyes tight tight."

When I opened my eyes he said, "Boy, what colour this square is now?"

I said, "You sure you ain't cheating?"

He laughed, and showed me how blue and yellow make green.

I said, "You mean if I take a leaf and wash it and wash it and wash it really good, it go be yellow or blue when I finish with it?"

He said, "No. You see, is God who blend those colours. God, your father."

I spent a lot of my time trying to make up tricks. The only one I could do was to put two match-heads together, light them, and make them stick. But my father knew that. But at last I found a trick that I was sure my father didn't know. He never got to know about it because he died on the night I was to show it him.

It had been a day of great heat, and in the afternoon the sky had grown low and heavy and black. It felt almost chilly in the house, and my father was sitting wrapped up in the rocking chair. The rain began to fall drop by heavy drop, beating like a hundred fists on the roof. It grew dark and I lit the oil lamp, sticking a pin in the wick to keep away bad spirits from the house.

My father suddenly stopped rocking and whispered, "Boy, they here tonight. Listen. Listen."

We were both silent and I listened carefully, but my ears could catch nothing but the wind and the rain.

A window banged itself open. The wind whooshed in with heavy raindrops.

"God!" my father screamed.

I went to the window. It was a pitch-black night, and the world was a wild and lonely place, with only the wind and the rain on the leaves. I had to fight to pull the window in, and before I could close it, I saw the sky light up with a crack of lightning.

I shut the window and waited for the thunder.

It sounded like a steam roller on the roof.

My father said, "Boy, don't frighten. Say what I tell you to say."

I went and sat at the foot of the rocking chair and I began to say, "Rama! Rama! Sita, Rama!"

My father joined in. He was shivering with cold and fright.

Suddenly he shouted, "Boy, they here. They here. I hear them talking under the house. They could do what they like in all this noise and nobody could hear them."

I said, "Don't fraid, I have this cutlass here, and you have your gun."

But my father wasn't listening.

He said, "But it dark, man. It so dark. It so dark."

I got up and went to the table for the oil lamp to bring it nearer. But just then there was an explosion of thunder so low it might have been just above the roof. It rolled and rumbled for a long, long time. Then another window blew open and the oil lamp was blown out. The wind and rain tore into the dark room.

My father screamed out once, "Oh God, it dark."

I was lost in a black world. I screamed until the thunder died away and the rain had become a drizzle. I forgot all about the trick I had prepared for my father: the soap I had rubbed into the palms of my hands until it had dried and disappeared.

Everybody agreed on one thing. My mother and I had to leave the country. Port of Spain was the safest place. There was, too, a lot of laughter against my father, and it appeared that for the rest of my life I would have to bear the cross of a father who died from fright. But in a month or so I had forgotten my father, and I had begun to look up myself as the boy who had no father. It seemed natural.

In fact, when we moved to Port of Spain and I saw what the normal relationship between father and son was—it was nothing more than the relationship between the beater and the beaten—when I saw this, I was grateful.

*(Continued on page 100)*




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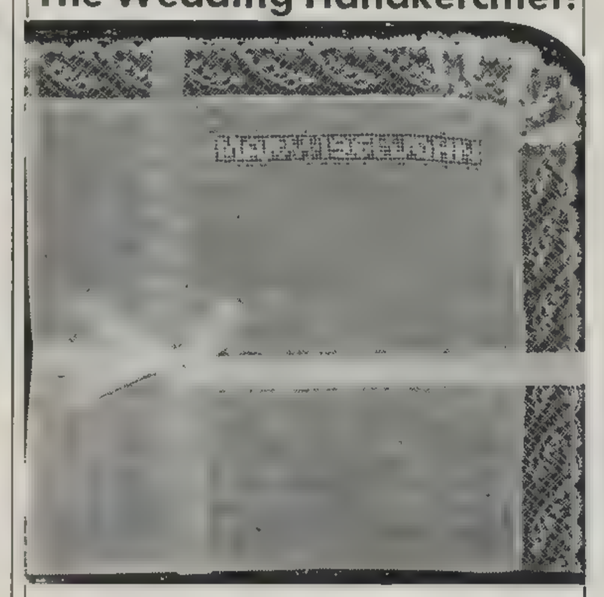
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5

DHIMITRA TASSI



1. In bright-striped Arnel jersey, an easy put-over and a soft skirt, for country weekends, summer in the city. Gold, red, and navy-blue, or beige, aquamarine, white; 8 to 18. Top, $5.30 ppd., skirt, $10.30 ppd. E. Lorence, 667 Lexington Ave., New York 22.
2. A single pearl held by cupped leaves of 18-k. Florentine-engraved gold. The pearl, 7½ mm.; ring, ⅝″ high. By Realm, $90 tax inc., ppd. Georg Jensen, 667 Fifth Avenue, New York 22, N. Y.
3. From Finland, a child's dress that flares, young and smock-like, from the shoulders. Made of a heavy brown and black cotton, it's a charmer sturdy enough for the most dramatic play. Also in two shades of orange. By Marimekko, in toddler sizes 1 to 5, $14.55 ppd. At Design Research, 57 Brattle St., Cambridge, Mass.
4. Smooth, short, polished, a coiffure that combines soft height with gentle ear-framing cheek-swirls; news with a small hat. Richard of the Madison, 15 East 58th Street, N. Y. 22.
5. Of woven brown sea-grass, three planters with metal liners, to hold clay pots, with no dripping-water hazards. Diameters: 8″, 6½″, 5½″; $9 set. Shibui Shop, 251 E. 57th St., N. Y. 22.
6. Smooth oval coiffure: the hair is curled forward onto one cheek, tucked behind the ear on the other side; clear brow, soft height. Mr. Harold, Hotel Winslow, 45 East 55th St., N. Y. 22.
7. Slim, handsome, brown alligator keycase—to give to a man, or to buy for yourself. It holds ten keys. $10 plus tax; by Rolfs, at Arnold Constable, 453 Fifth Avenue, New York 16, N. Y.
8. Coiffure, cut short on top and combed high, brushed back across the ear-tips, shingled in back; with a ruffle of bangs, a reverse *guiche*. Michel of Paris, 11 W. 56th St., N. Y.

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# HOUND

## . . . cooks up some March ideas



6

7





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RAY PORTER





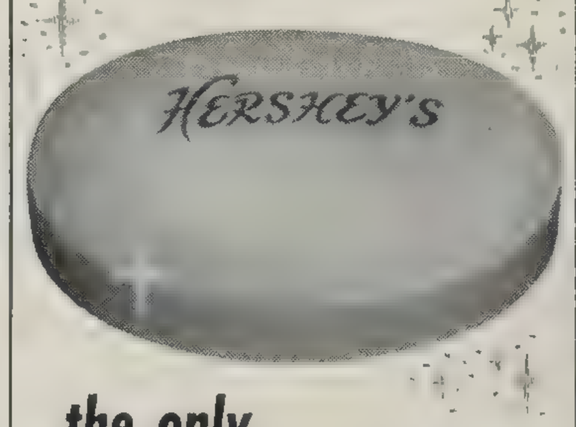
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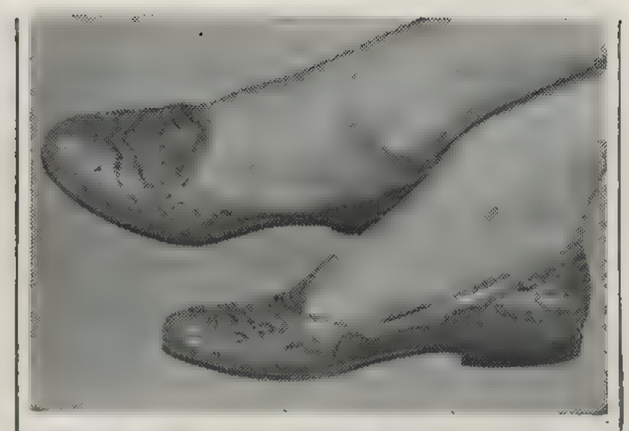
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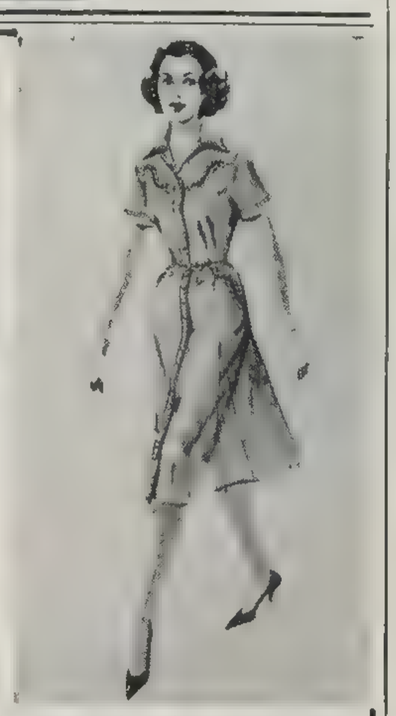
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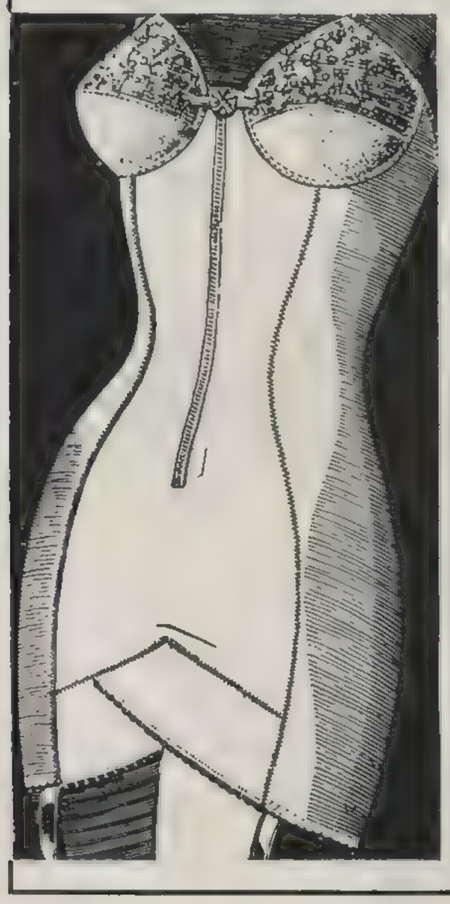
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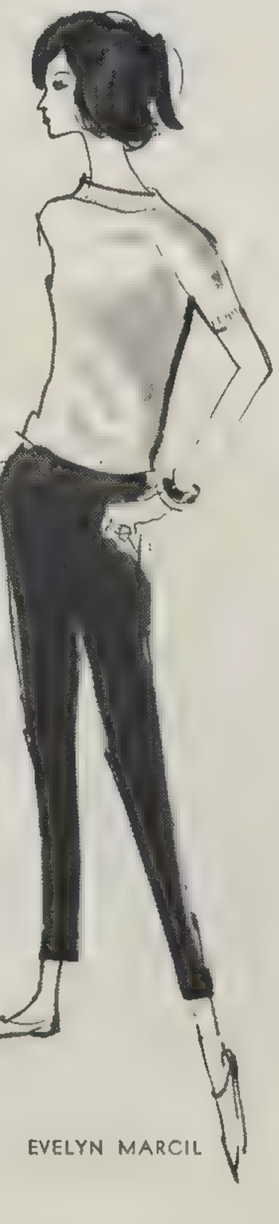
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2





# SHOP



3

EVELYN MARCIL

4



5

DHIMITRA TASSI



1. Lace-frothed nightdress of white silk crêpe; hand embroidered daisies, scallops of satin. Made to order, with the lace of your choice: $65 tax inc., ppd. Emma Maloof, 697 Madison Ave., N. Y. 2. Baroque cultured pearls, clustered on the clasp of a bracelet of green stones: $16.95 tax inc., ppd. Necklace, earrings to match. Marion Batory, 4 W. Lakeshore Dr., Rockaway, N. J. 3. From Florence, pants and a string-coloured cotton knit pullover that doubles as a suit-blouse. The pants, of knitted wool, royal blue, red, or black; sizes 8 to 16, $20.95 ppd. The pullover (also in yellow or aquamarine), small, medium, and large sizes, $13.95 ppd. Monte Boutique, 27 W. 55th St., N. Y. 19. 4. The contrasting heel is shoe news as of now; have it grafted onto your favourite shoes—a yellow heel, say, for brown lizard shoes, or black under red. Kid, suède, patent leather heels, $4.95 pair; lizard, alligator, reptile, $7.95. For catalogue: Century Factory Shoe Repair, 205 Park Ave., Baltimore 1, Md. 5. Jewelled eggs—bona fide shells, white, pastel, or gold, hand-decorated with stones and velvet. Hen egg, $3.50; duck egg (white, gold only), $4.50. R. N. P. Designs, 140 W. 55th St., N. Y. 6. The kind of short, soft coiffure that's right for the small-hat look: a swag bang dips across the forehead and the hair is curled close around the ears. Berthold, 69 W. 55th St., N. Y. 7. Sizable gilt leaf pin with a spill of rhinestones down the centre; to wear in solitude on a city suit; 3″ x 3½″, $10.40 tax inc., ppd. Helena Rubinstein, 655 Fifth Avenue, New York 22. 8. A coiffure that piles up a heavy fringe of hair on top, lies smooth and close at the back. V. George, 501 Fifth Ave., N. Y.

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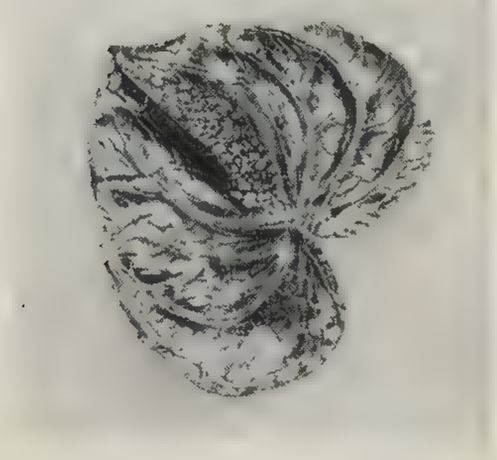

# HOUND

...on the scent of spring



6

7





8

RAY PORTER



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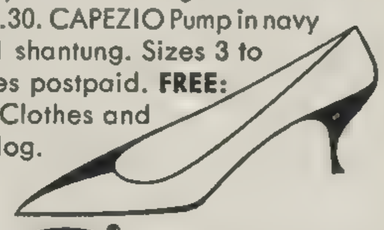
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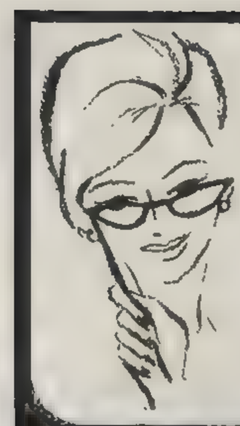
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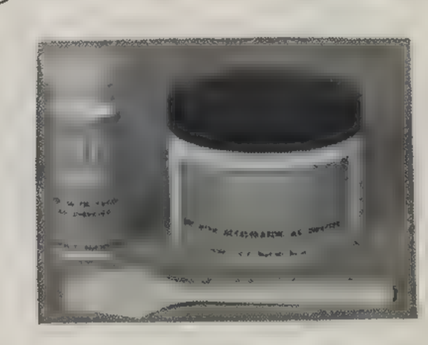
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# SHOP



1

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4



# HOUND

. . in blue-ribbon form

5



RAY PORTER

6 DHIMITRA TASSI



7



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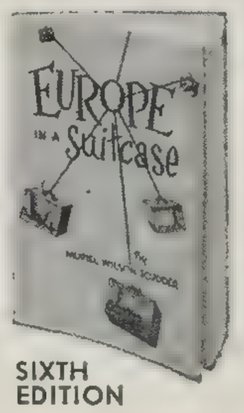


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Summer of fun on Cape Cod. All salt water sports, sailing, swimming. Riding, archery, tennis, crafts, music, dramatics. Trips. Tutoring. Log cabins in spicy pines. Ages 5-15. 4 groups. 46th yr. Catalog. **Beatrice V. Hunt, Dir., Holbrook, Massachusetts.**

### SCHOOL OF CREATIVE ARTS

Martha's Vineyard, Mass. Girls 6-17. Art, drama, music: piano, voice, strings. Dance: modern, ballet, folk. Sports: swimming, tennis, riding, archery. Professional staff. Guest artists. Catalogue. **Kathleen V. Hinni, 60 Horatio St., N.Y. 14, N.Y.**

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Catholic camp for girls 6-17 at Hinsdale, Mass. Complete sports program with music, drama, dance. Riding, golf, tennis. Private lake. Attractive log cabins. Nurse. Est. 1924. **Mrs. Caroline G. Sheehy, 117 Clark Rd., Lowell, Mass. GLenview 9-9671.**

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## Girls' Camps

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### CRYSTALAIRE

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### INDIAN BEACH CAMP

On Grand Traverse Bay, Northport, Mich. For fun-loving girls 7-17. Counselor-camper ratio: 1-4. All land and water sports. Water skiing. Riding daily, overnight trips—all included in fee. 4 & 8 wks. Catalog. **Mr. & Mrs. Morris V. Shaw, Lena, Illinois.**

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## Boys' Camps

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### MOWGLIS

For Boys 6-16 who love the Out-of-Doors. East Hebron, N.H. Mt. trips, scull racing, sailing. Full range of activities geared to each camper's ability. Friendly experienced staff. 58th year. Catalog. **Mr. & Mrs. John G. Adams, East Hebron, N.H.**

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100 boys, 7-16; 3 age groups. On salt-water bay and fresh-water lake. Orleans, Mass. Swimming, sailing, canoeing, fishing. Tennis, golf, riding, riflery, baseball, gymnastics. Mature staff. Tutoring available. Catalog. **A. G. Farnham, 1 Glover Rd., Wayland, Mass.**

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120 miles NYC. Boys 6-16. Finest facilities. Expert counselors, coaching. All water, field sports; canoe trips; riding. Special care younger boys. Tutoring. Remedial reading. 39th year. Catalog. **Dr. & Mrs. E. G. Storey, 370 Orienta Ave., Mamaroneck, N. Y.**

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While enjoying fun and adventure Lanakila boys gain vitality and stability through the companionship of fine people to whom educational background, ideals and standards are important. A summer of meaningful experiences.

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## Boys' Camps

### CAMP KAPITACHOUANE

Kapitachuan Club, P. Que. Canoe & fishing trips in central Quebec. Three 4-wk. trips each month. C trip, ages 12-13; B trip, ages 14-15; A trip, ages 15-19. 10 boys, 3 councilors in each. Enroll 1 month or two. **R. Beebe, Jr., 95 Halsey St., Providence, R. I.**

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Any of the schools, camps, or travel groups listed here will gladly give you further information. Letters mentioning VOGUE will receive special consideration.

### CAMP TOSEBO

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Name of parent_____

Address _____

Son_____ Daughter_____ Age_____

Type of camp preferred_____

Location _____ Approximate fee_____

Special interests _____

3-1-61

VOGUE'S CAMP BUREAU
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## Foreign Schools

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## Girls' Schools

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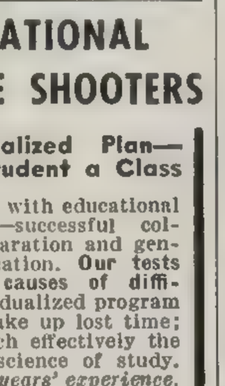
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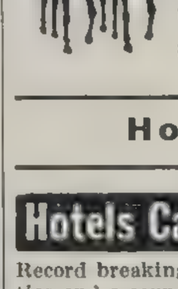
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By EDMONDE CHARLES-ROUX

I looked at Marrakech's Koutoubia minaret, its turquoise faïence facings, its cupola, its golden balls, three hours after I arrived in Morocco by Caravelle, one of those medium-range jets from Paris.

I had travelled one hundred and fifty miles on a perfect road, stopping once at a roadside inn, the only one open to a traveller on this route. Skhour des Rhamna, eighty-nine miles from Casablanca, has a restaurant specializing in pigeon with almonds, owned by a Frenchwoman who was most pleased with the recent jump in tourism—as were all the other Moroccan French, rooted in this country that they love, clearly, more than any other on earth. I told her my destination—the first April Folklore Festival of Marrakech, new in the life of Morocco.

This festival, which lasts four days, will be repeated every year during the last week in April. Folklorists arrive from various regions to camp in the huge courtyards before the palace of His Majesty King Mohammed V. A grand jumble of children, horses, pottery, goatskins and water jugs accumulate at the foot of masonry ramparts. Around the brown tents, women set their branch fires, their Berber faces beautifully illuminated by the flames. Everywhere is the sound of the *bendir*, the big, crude drum that the men play, gravely, to pass the time.

The scene for the evening dancing is the ruins of the Badisa, a palace built in the sixteenth century by Ahmed El Mansour, a sultan of the Saadian Dynasty. He commissioned Florentine architects, bought Carrara marble, paid for it with sugar, and was known as "The Golden One." But of all the splendours he created, little evidence remains because one hundred years later a jealous sultan, Moulay Ishmail, chose to obliterate the memory of his predecessor's magnificence. It took his demolition crew ten years to put an end to the Golden One's fountains, his pools, pavilions, and patios. Now the dancers at the Folklore Festival unfurl among the crumbled walls, the rose-coloured, desolate fragments left by the demolishers.

Since no programmes are sold at Badisa, the foreign spectator might look around for a suitable neighbour to serve as a programme-substitute. From a nearby Moroccan I learned that the man who stands in front of the dancers is a *Raiss*. He keeps the beat with a tambourine, leading the entire ritualistic performance. My neighbour added that the name of the enchantress robed in midnight-blue and heavily jewelled in amber and silver was *Bichara*. Eyes half-closed, kneeling at the centre of a group of men, she responded with her entire body to the muffled beats of a drum made of hide stretched over the mouth of a jar, a performance entrancing to my neighbour. He spoke of her as a Russian speaks of Ulanova—the *prima ballerina assoluta* of the *Guedra*, the traditional dance of the blue men, those warriors who guard the doors of the desert.

The Marrakech Festival is not limited to dancing. At Ménara, in an olive grove, there is a nightly concert of Andalusian music. The elegant pavilion, built as a love nest by the Sultan Moulay Abd er Rahman beside a 600-foot-long pool, makes a platform for the musicians. One daydreams, drinks tea, crunches "gazelle horns," and admires the orchestra reflected in the still water, illuminated by lantern light. Exquisite evening . . . the air is astonishingly light at Ménara. One realizes there the two riches that make life possible in Africa: the shade of the trees and the freshness of the water.

These are the major charms of this April trip. But it would be


*How slender women can*

reduce* size of hips

**no diet!*
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wrong to imagine those were all. To do so would be reckoning without chance. There is always the Moroccan predilection for improvised get-togethers, marches, songs, games, surprises. Horsemen, for instance, dressed for the Festival, pitch their tents at Bab Doukkala, one of the great gates of Marrakech. One evening, when I was on my way to the palm grove at sunset (the hour when the mountains become blue and the sky turns pink), I saw a fantasia I shall never forget . . . the horses shot into a furious gallop, projecting incredible shadows on the red walls. Standing in their stirrups, the riders, brandishing their muskets, fired off volleys, drawing from the crowd an immense, approving yell. Nothing could convey the beauty of this show.

What can I say of Djemaa-el-Fna, that permanent theatre, that place among places? The huge square has lost nothing of its nobility, its charmers, its comedians. I never missed the improvised parades, in which the most modest passer-by becomes an actor. The water-seller shakes his brass bells on his straw hat with scarlet pompons, swinging his goatskin against bare thighs; a woman dressed in faded green rags, and, on an ass, an old bearded creature, a biblical figure, wearing a brick-coloured *djellabah*. Fascinating—the balancing bicyclist, his arms folded in front of him, riding over the bodies of young volunteers. Atrocious—a one-armed, legless man, brought by his family in a wheelbarrow and deposited on the ground like a sack, his begging bowl around his neck. He reels off benedictions in a toneless voice, "May Allah help and look after you. . . ." A swarming, haunting mob.

Without getting mixed up with the mob, it is possible to view the Djemaa-el-Fna crowd while drinking mint tea on the upper terrace of the Brasserie du Glacier. And on certain windy, dusty days, one can see from the terrace not only the entertainers, wrestlers, dancers, but the cupolas of the mosques, the university's green roofs, red ramparts and those houses with balconies where veiled silhouettes await the evening cool.

In Marrakech, one is conscious of a continual craving for water—to wash the face and hands, to drink. Saturated with noise, with weakness, the moment comes when an oasis becomes indispensable. One of these oases can be found in the old quarters near the Djamaa-el-Fna, in the Riad Zitoun Kédim, the Rue du Goundafi, a street narrow and hot, which opens brusquely on a high blue gate. It is Ksar el Hamra, an old palace transformed into a restaurant. The rooms, with their alcoves and big sofas, open on an interior garden paved with tile and filled with flowers. There is an assortment of tables: round tables. tray tables, and in the centre, a fountain with singing water.

The place has a reputation, although it is not really known except by the aristocracy of Marrakech. The cook there was once in the service of the late El Glaoui, the former, famous Pasha of Marrakech, whose table was unequalled. I wondered at the variety of delicious dishes, at their quality, at the richness of invention, at the marvellous presentation of Moroccan cooking.

Of the numberless hors d'oeuvres, I remember the grated carrots, raw and perfumed with orange-flower water, the brains squared and lightly fried, seasoned with paprika, and served cold. The numberless ways to prepare couscous: served salted, in a wreath around a mélange of sautéed spring onions and big seedless grapes; or unadorned, as a dessert, simply mixed with powdered sugar. In any form, it is a delight. Dry, light, Moroccan couscous bears no resemblance to the couscous of that name in Europe.

But the masterpiece of masterpieces, the Mona Lisa of Moroccan cooking, is indisputably chicken *au citron:* juicy meat, tasting of bergamot orange and olive, buttery sauce, and the surprise of the citron rinds, faintly permeating everything. I asked my neighbour at the table, Moulay Sedik, a man of great learning, a poet and philosopher, for the recipe.

"Impossible," he answered. "Chicken *au citron* is a work of art. The secret is handed down from mother to daughter."

"But the proportions," I said. "Wouldn't it be possible to tell me the ingredients and how much of each?"

"Impossible," replied Moulay Sedik. "As soon as the cook tries to be exact, to weigh and measure, the chicken is ruined."

Like the gardens of Marrakech, like the delicate balance of their fountains and pools, like the shop fronts of their *souks*, Moroccan food is entirely a matter of inspiration.

*Note:* For recipes of Moroccan inspiration, including chicken *au citron*, see Vogue, February 15.


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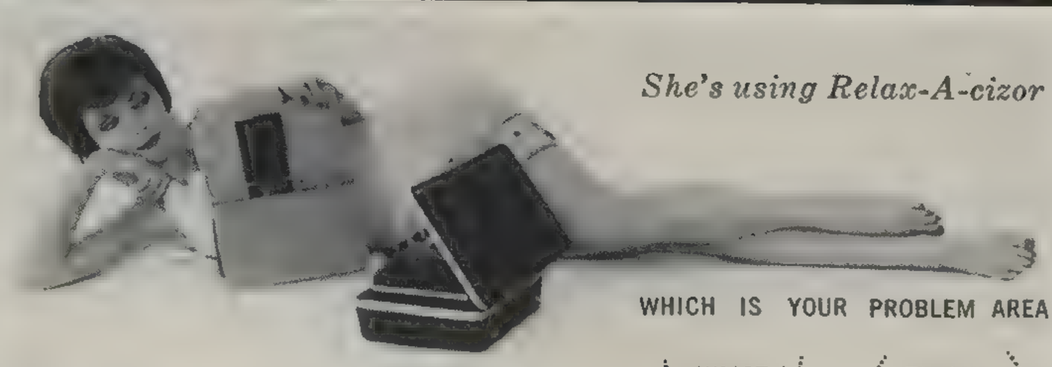
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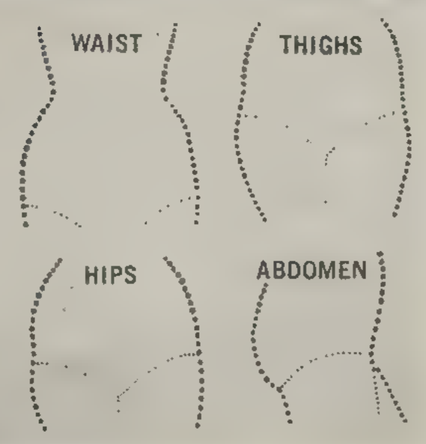
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# THE ENEMY

*(Continued from page 83)*

My mother made a great thing at first about keeping me in my place and knocking out all the nonsense my father had taught me. I don't know why she didn't try harder, but the fact is that she soon lost interest in me. and she let me run about the street, only rushing down to beat me from time to time.

Occasionally, though, she would take the old firm line.

One day she kept me home. She said, "No school for you today. I just sick of tying your shoelaces for you. Today you go have to learn that!"

I didn't think she was being fair. After all, in the country none of us wore shoes and I wasn't used to them.

That day she beat me and beat me and made me tie knot after knot, and in the end I still couldn't tie my shoelaces. For years afterwards it was a great shame to me that I couldn't do a simple thing like that, just as how I couldn't peel an orange. But about the shoes I made up a little trick. I never made my mother buy shoes the correct size. I pretended that those shoes hurt, and I made her get me shoes a size or two bigger. Once the attendant had tied the laces up for me, I never undid them, and I merely slipped my feet in and out of the shoes. To keep them on my feet, I stuck paper into the toes.

To hear my mother talk, you would think I was a freak. Nearly every little boy she knew was better and more intelligent. There was one boy she knew who helped his mother paint her house. There was another boy who could mend his own shoes. There was still another boy who, at the age of thirteen, was earning a good twenty dollars a month, while I was just idling and living off her blood.

Still, there were surprising glimpses of kindness.

There was the time, for instance, when I was cleaning some tumblers for her one Saturday morning. I dropped a tumbler and it broke. Before I could do anything about it, my mother saw what had happened.

She said, "How you break it?"

I said, "It just slip off. It smooth smooth."

She said, "Is a lot of nonsense drinking from glass. They break up so easy."

And that was all. I got worried about my mother's health.

She was never worried about mine.

She thought that there was no illness in the world a stiff dose of hot Epsom salts couldn't cure. That was a penance I had to endure once a month. It completely ruined my weekend. And if there was something she couldn't understand, she sent me to the Health Office in Tragarete Road. That was an awful place. You waited and waited and waited before you went in to see the doctor.

Before you had time to say, "Doctor, I have a pain—" he would be writing out a prescription for you, and again you had to wait for the medicine. All the Health Office medicines were the same. Water and a pink sediment half an inch thick.

Hat used to say of the Health Office, "The Government take up faith healing."

My mother considered the Health Office a good place for me to go to. I would go there at eight in the morning and return any time after two in the afternoon. It kept me out of mischief, and it cost only twenty-four cents a year.

But you mustn't get the impression that I was a saint all the time. I wasn't. I used to have odd fits where I just couldn't take an order from anybody, particularly my mother. I used to feel that I would dishonour myself for life if I took anybody's orders. And life is a funny thing, really. I sometimes got these fits just when my mother was anxious to be nice to me.

The day after Hat rescued me from drowning at Docksite, I wrote an essay for my schoolmaster on the subject, "A Day at the Seaside." I don't think any schoolmaster ever got an essay like that. I talked about how I was nearly drowned and how calmly



I was facing death, with my mind absolutely calm, thinking, "Well, boy, this is the end." The teacher was so pleased he gave me ten marks out of twelve.

He said, "I think you are a genius."

When I went home, I told my mother, "That essay I write today. I get ten out of twelve for it."

My mother said, "How you so bold-face to lie brave brave so in front of my face? You want me give you a slap to turn your face?"

In the end I convinced her. She melted at once. She sat down in the hammock and said, "Come and sit down by me, son."

Just then the crazy fit came on me.

I got very angry for no reason at all and I said, "No, I not going to sit by you."

She laughed and coaxed.

And the angrier she made me.

Slowly the friendliness died away. It had become a struggle between two wills. I was prepared to drown rather than dishonour myself by obeying.

"I ask you to come and sit down here."

"I not sitting down."

"Take off your belt."

I took it off and gave it to her. She belted me soundly, and my nose bled, but still I didn't sit in the hammock.

At times like these I used to cry, without meaning it, "If my father was alive, you wouldn't be behaving like this."

So she remained the enemy. She was someone from whom I was going to escape as soon as I grew big enough. That was, in fact, the main lure of adulthood.

Progress was sweeping through Port of Spain in those days. The Americans were pouring money into Trinidad and there was a lot of talk from the British about colonial development and welfare.

One of the visible signs of this progress was the disappearance of the latrines. I hated the latrines, and I used to wonder about the sort of men who came with their lorries at night and carted away the filth; and there was always the horrible fear of falling into a pit.

One of the first men to have decent lavatories built was Hat, and we made a great thing of knocking down his old latrine. All the boys and men went to give a hand; I was too small to give a hand, but I went to watch. The walls were knocked down one by one and in the end there was only one remaining.

Hat said, "Boys, let we try to knock this one down in one big piece."

And they did.

The wall swayed and began to fall.

I must have gone mad in that split second, for I did a Superman act and tried to prevent the wall falling.

I just remember people shouting, "Oh God! Look out!"

I was travelling in a bus, one of the green buses of Sam's Super Service, from Port of Spain to Petit Valley. The bus was full of old women in bright bandanas carrying big baskets of eddoes, yams, bananas, with here and there some chickens. Suddenly the old women all began chattering, and the chickens began squawking. My head felt as though it would split, but when I tried to shout at the old women, I found I couldn't open my mouth. I tried again, but all I heard, more distinctly now, was the constant chattering.

Water was pouring down my face.

I was flat out, under a tap, and there were faces above me looking down.

Somebody shouted, "He recover. Is all right."

Hat said, "How you feeling?"

I said, trying to laugh, "I feeling all right."

Mrs. Bhakcu said, "You have any pains?"

I shook my head.

But, suddenly, my whole body began to ache. I tried to move my hand and it hurt.

I said, "I think I break my hand."

But I could stand, and they made me walk into the house.

My mother came and I could see her eyes glassy and wet with tears.

Somebody, I can not remember who, said, "Boy, you had your mother really worried."

I looked at her tears, and I felt I was going to cry, too. I had discovered that she could be worried and anxious for me.

I wished I were a Hindu god at that moment, with two hundred arms, so that all two hundred could be broken, just to enjoy that moment, and to see again my mother's tears.





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# Vogue's eye-view of new French-American swaps







***FRENCH PHRASE***
*Nouvelle vague.*

***French drink***
*Un Kir*, white Burgundy with cassis.

**FRENCH THEATRE, STRAIGHT**
The Comédie Française with Annie Ducaux, Robert Hirsch, Jacques Charon.

**FRENCH THEATRE, ADAPTED**
*Rhinoceros, Becket, Irma La Douce, The Balcony.*

## French musicians
Samson François, a young and distinguished pianist; Yves Montand, saxy singer.

## French books, all new
*Resistance, Rebellion, and Death* by Camus; *The Condemned of Altona* by Sartre; *An Illustrated History of France* by Maurois.

## *FRENCH MOVIES*
*Breathless* with Jean-Paul Belmondo, directed by Jean-Luc Godard; all Bardot films.

## French art
"The Splendid Century," a splendid exhibition of art—from 1600 to 1750—lent by French museums and collectors; at The Metropolitan Museum from March 8 to April 30.

**FRENCH CAR**
The D.B. LeMans, small, fast, plastic car, dashing and low-slung, designed by the famous racing driver, Bonnet; the engine by Panhard.

## French tourists
Travellers coming to the U.S.A. may prepay their transportation and hotels in francs.

**FRENCH CHORUS GIRLS**
Strippers at Las Vegas.

AMERICAN PHRASES
*La pin-up*, pronounced la pea-noop; *le week-end, les jeans, ça boom, le bowling, le rock.*

## American drink
*Un dry*, for a dry Martini.

## *American theatre, straight*
*The Skin of Our Teeth* by Thornton Wilder, with Helen Hayes, June Havoc, Helen Menken, and Leif Erickson, in Paris in June.

***AMERICAN MUSICIANS***
Lorin Maazel, conductor of symphony orchestras. All really good jazz men.

**AMERICAN BOOKS**
*Strategy of Peace* and *Profiles in Courage* by John F. Kennedy; *The Labyrinth* by Saul Steinberg; *America as a Civilization* by Max Lerner; *The Rise and Fall of the Third Reich* by William L. Shirer; *The Longest Day* by Cornelius Ryan. All Faulkner.

## American movies
Any Monroe film—she is known as Marileen. *Shadows*, directed by John Cassavetes. All Hitchcock melos.

AMERICAN ART
The abstractionists—Sam Francis, Ellsworth Kelly, et cetera. Sculpture from "found" junk.

## American car
The Chevrolet Corvair; any Compact.

**AMERICAN FLOWER**
The new Girl Scout rose, a yellow floribunda, fragrant and hardy, blooms heavily.

## *American food*
Metrecal; corn-on-the-cob.

## American pop singers
The Kingston Trio; Paul Anka; Elvis.



# When to yield to fashion temptation

One of the most satisfying clothes-finds we know of is a reversible Chinese figured silk cardigan—bright yellow on one side, a piercing emerald green on the other—bought by a woman who hadn't a silk cardigan-thought in her head at the time. As it happens, she was glove bent that day but, as she explained—and there wasn't the slightest inflection of apology in her voice—"I coveted that jacket on sight." Impulsive? Certainly. Extravagant? No, no, no. Here, for instance, a fast look at how that impulsiveness has been paying off: green side out, as suit-jacket to a fling of navy-blue pleats and a silk overblouse in a somewhat paler version of the jacket's yellow; as small evening coat over the same blouse and a long white skirt of a thick, grainy silk; yellow side out, as at-home dazzle with a pair of vivid orange pants (next on her agenda is a pair of shocking pink pants for the jacket's greener glories); and, either side out, it's often been the difference between little-nothing and little-everything to a series of plain black dresses—knitted ones, silky ones. We don't for a minute mean to suggest that a thoughtful, tightly organized shopping list isn't a Good Thing. What we'd like to caution against is too much of a Good Thing—the undivertible eye, the closed-to-temptation fashion attitude that's inevitably a catalogue of missed opportunities (we've in mind such surprise flattery as a lilac tweed suit, still regretted by a woman who was being stubbornly green-suit that day; and the straight little pink-and-orange brocade put-over resisted by a friend of ours who didn't then—does now—own a long apricot silk culotte that would have looked smashing with it). The list we like is the one that rolls with the punch of fashion inspiration—that allows for such loves-at-first-sight as the Chinese silk cardigan mentioned earlier. Or for a several-digit clothes-decision at the very moment that communications between you and, say, a bright silk suit become spectacularly clear (the price of the courage of one's instant clothes convictions isn't to be sniffed *(Continued on next page)*

## Knitted line—of least resistance

Some of the most tempting things a look can be, this jacketed dress is: knitted, navy-blue wool, delicious for a fashion-eternity. Under the cardigan, which is lined in lavender silk and rimmed with great balls of knitting, the dress is sleeveless, sashed with the lining-silk. By Burke-Amey. Kidskin gloves by Superb. Both, at Lord & Taylor. Costume, also at Montaldo's; I. Magnin. Sally Victor hat—silk poppies clambering over pale-yellow straw.

SANTE FORLANO

## When to yield to fashion temptation

*continued*

at—and neither, in terms of solid fashion investment, are the dividends). Or for a pair of colossal green-stone earrings in a clutch of gold prongs—when a rope of pearls is on the docket. Or a huge, murky smoke-brown handbag—when instinct tells you that black would be the sensible go-with-everything choice (revised instinct on the part of this handbag's owner: murky smoky brown is every fascinating inch as basic as black). Or a pair of evening slippers with delicious cloisonné effects—gold threads trailing through a Paisley mélange of tawny colours (this example of melted resistance belongs to a young woman who only recently acquired a dress of orange chiffon—and no shoe problems whatever). Or a camellia-pink wool suit with wide chopped-off sleeves and a skirt that's gathered at the front (presently being worn to the thread by a friend whom we'd thought of—till now—as strictly little-tweed and imperishably classic lines). Or a swingy uncollared white raincoat, bought by a woman whose need for a white raincoat could hardly be called desperate—and worn, with a brilliant red turtle-neck sweater, on almost any day that isn't positively beaming with sunshine. We don't mean to imply that all tempting fashion-situations are a kind of toss-up between hard-rock necessity and sudden irresistible force, or that they happen solely by accident ("I just popped into the store to get out of the rain, and there was this divine emerald brooch . . ."). The fact is, fashion right now abounds in preconceived temptations: you don't need a shopping list crammed with handkerchiefs to develop a craving for one of the new Dior lariats strung with fingernail-size diamonds . . . or for a marvellous huddle of checked tweed coat with no collar and pushy little sleeves . . . for a Paris hairpin that's a wheat-like shaft of glitter . . . a sleeveless put-over dress with the wit to be apricot suède (again a Paris derivative). Naturally not every whim warrants outright indulgence: if sable means tuna-fish casseroles for a year, second thoughts—possibly littler-fur thoughts—are definitely in order. Nor is it safe to assume that every lure comes with a pledge of satisfaction: the upshot of yielding to your hairdresser's urge to try something wildly different can be flatly disappointing—it's been known, on the other hand, to be gloriously successful. The result of being captivated by a batch of little silk slips in a dozen or so colours is, unavoidably, a batch of maintenance problems (but, as one silk slip buff points out, "It's worth it—you always feel so delighted with yourself."). And, we suppose, being carried away by a pod-green *chou* of a hat, such as the one at right, could somehow lead to disenchantment—but we doubt it: some of the most enduring fashion-loves on record can be traced to that quick, unhesitating rapport between a woman and a hat, or a pin, or a dress, or a coat. Whatever it is that does it for you—whatever it is stirs your personal sense of fashion excitement—our advice is: give it a whirl. Like permitting yourself to be talked into violet eye shadow and discovering that there are, after all, flecks of violet in your eyes—this can be the start of something big.

## Silk suits that dazzle the colour sense—five-page briefing

Taut golden yellow, this jacketed silk dress is one of the brightest in this year's clan of bright suits (on the next four pages, more brilliance, more silk, more reasons to yield to fashion temptation). Its resort possibilities are countless; it will go as often to summer and spring cocktails, lunches in town. By Travilla, of Onondaga grained silk; $250. Saks Fifth Avenue; Kessler's; Jenny's. Kislav gloves. The hat, no sissy at colour either—pea-pod chiffon bows: Lilly Daché. Make-up with nothing but compliments to add: Avocado eye shadow, tawny Sunbronze lipstick—Charles of the Ritz news.



## The bright silk idea in suits

*continued*



In no time flat these two worldly little suits make one of the season's most vivid fashion impressions—one of brilliant, untamed colour. They put on a tweedy face but are actually made of wild or raw silk imported from India. *Left:* Wild grape-pink silk in a sleeveless dress with a jacket dashingly tied with a brown satin sash, the neckline unexpectedly swirled in brown point d'esprit. Suit by Burke-Amey, at Henri Bendel; Nan Duskin; Montaldo's; I. Magnin. The soft crush of grape hat repeats the rough grain of the silk in straw; by Emme. Gloves by Grandoe. Stendhal's new Fraicheur lipstick. *Right:* Burnished yellow suit of raw silk. The third piece, here invisible, a silk blouse that's a mix of reds and yellows. Suit by Vera Maxwell, about $145. Amber beads by Castlecliff; gloves by Superb. All: Lord & Taylor. Suit, also Hutzler's; Loom & Needle; Hudson's. Tiny flat-topper hat by Emme. Michel's Golden Sherry Lipstick.

PENN



## The silk suit idea *continued*

*Left:* Blond silk checks with a concentration of fullness above the waist—the unsleeved dress is bloused; the jacket, gathered onto an aloof little neckband. It's worn here with red straw and glossy black gloves (which ought not to inhibit anybody's sense of enterprise: most shades of brown would be delicious, as would jots of gold, or a flood of turquoise beads). By Adele Simpson, of Bellaine silk; about $195. Hattie Carnegie; Julius Garfinckel; Harzfeld's; Sakowitz. *Right:* Persimmon silk dress and jacket with the kind of unrigid good looks that this generation of American fashion has become famous for. The jacket slips on like a shrug; the dress has no sleeves, a skirt that's plausibly narrow. By Ben Zuckerman; earrings by Hattie Carnegie; both at Bonwit Teller. Costume, also at Dayton's; Neiman-Marcus; I. Magnin. Both pages: hats by Sally Victor.



PENN



# WHAT PARIS HAS

## The new loves, the changes, the excitement — starting with Dior.

### A 28-page report

BY JESSICA DAVES

WHAT PARIS HAS—along with a burst of colour; flaring, knee-tipping skirts; and a new hipline policy—is a new design star in Dior's Marc Bohan, whose first Dior collection is, to put it mildly, a success. A success with the first-day viewers; the press, national and international; the private clientele; the manufacturers and buyers for shops all over the world. The news that went out from the Maison Dior, a bastion of the French couture, had for the French people the special glow that goes with cheerful reports on the health of the couture, a key factor in the economy of France. . . . Why was the Dior-Bohan collection a success? Almost as difficult to say as why one girl is a belle among her sisters; why one play succeeds wildly, another mildly. But, after the first ten minutes of the showing, the scent of triumph was in the air. What went into Bohan's design triumph was a certain amount of originality; the fillip of change without the fear of "looking strange"; an enormous helping of impeccable Dior making; a great deal of consideration for the wearers; a large measure of the most beautiful materials the world has to offer; a certain unexplainable but surely recognizable come-hither. What will remain with those who saw the whole collection and, we think, with those who wear the clothes this spring, is an impression of lavishness, beauty, and a kind of tender, delicious becomingness.

PARIS HAS an awareness of fashion gone before, but the good clothes in the collections belong to 1961. The figure Paris is looking for is sinuous. Nothing says this more clearly than the new Paris blousing and the way it manages to have the waistline and lower it too. Sometimes the blousing spills into a hip belt; sometimes it breezes along with no belt whatever, but shows its figure-fascination in a skirt that fits the hips like a pair of jeans.

PARIS HAS a favourite look for day. It's a suit of pink, apricot, pale blue, mauve, pale or lime green, or navy blue, with everywoman's length of jacket—not short, not long—and a pair of brief sleeves. Its skirt is sure to flare, from a bias cut, or from beautiful, subtle shaping. The hat—a roller, bulb, beret, or sou'wester—copies the suit's colour to the life. If there's a necklace, it's apt to be in the same colouring; if there isn't, look for a new Paris detail—a little cluster of lacquered fruit pinned with a *cocarde* at rib-height; a single lacquered apple on a stem; a family of glinting sailfishes pinned offside at the neckline. The shoe for this and almost every look in Paris tapers to a squared-off toe. In the hand, it's a delicate, smaller shoe ("shoes for mice's feet") ; on the foot, a lighter step.

PARIS HAS whole gardens of pale greens—lime green, pistachio, jade, tea green, sea green—in suits, in chiffon late-day and evening dresses, in the crêpe dress that is without question one of the new loves of Paris. Lanvin has a beguiling little covey of crêpe dresses in pumpkin colour, pale blue, white, pistachio, apricot, and some beauties in black. Balmain has blousing silk crêpe dresses in pale blue, a sinuous white one (marked in the editor's notebook, "Perfect white crêpe wrap-around"). Laroche has an apricot crêpe dress, a black silk crêpe suit with a pink blouse, a dark-blue silk crêpe suit that turns out to be a dinner dress with a folded jacket. Heim's charming pale crêpe dresses enter under floating coats.

PARIS HAS what are probably the most eye-beguiling prints ever shown, in chiffon and in crêpe. Not one single house *(Continued on page 120)*

**The shape message from Dior,** left: the bloused line as Marc Bohan showed it in his first collection for Dior—a gentle spill of fabric over a belt that rests on the hips like blue jeans; the skirt, close at hip-level, has a mild flare, scarcely more than a swing, towards the hem. This, navy-blue wool with a little cabochon jacket. At the neck: three sparkling swordfish, proving all over again that What Paris Has is the most charming detail in the world. Costume, in America at Bergdorf Goodman; I. Magnin.

WILLIAM KLEIN

## Glitter and organza —new evening image.

Dior night look that gives a glittering performance. Veiled by a firmly tailored jacket of apricot organza: a blouse-blaze of bugle beads, gilt threads, rhinestones; the skirt, an apricot flare of organza. In America at I. Magnin.



**The crêpe has all the lines.** One of the born-to-slink crêpe dresses at Dior—this one pale green, with a blousy sleeveless top that wraps with a slant at the back, falling in soft folds to a low V. Dress, in America at Saks Fifth Avenue; Holt Renfrew of Canada.

WILLIAM KLEIN

**Suit jackets—a new profile.** Navy-blue wool suit, and what amounts to a Dior stamp: hidden intricacies of cut; visibly devastating, what-could-be-simpler effects. Under the jutting cape-like jacket, a sleeveless overblouse, low-flaring skirt. And all around, margins of navy-blue taille. In America at I. Magnin.

WILLIAM KLEIN

**Cutaway slant of jacket.** One of a series of Dior cutaways, this, in grey tweed, has the additional news of gentle sloped out shoulders, waist high pockets. Underneath, in the new Dior tradition, an unsleeved overblouse resting on the hips, a skirt that flares – with restraint. Suit, in America at Saks Fifth Avenue.

PARIS



**The blousing that makes suit news.**

Blousing over a string hip-sash is what makes this taupe wool dress, along with its little chameleon jacket that reverses from taupe to camel. It was one of the three ranking shapes Dior played into suit news.

Suit, in America at Saks Fifth Avenue; Holt Renfrew of Canada.

**Having the waist and lowering it too.**

For left, checked wool charmer with a flexible shape – here, Dior doesn't define the waist in front but implies it subtly in its usual place. Hat of identical checks.

**Hip-sashed look,** one of Dior's most tempting day-dress shapes. The skirt is flared, the waist long, bloused over a hip-sash. This one, all soft beige wool in a basketry weave. In America at I. Magnin.

**Cabochon jacket,** for right, one of Dior's three great suit lines: it has a curvaceous little back, the merest trace of sleeves. The new Paris love of flared hemlines continues here in the skirt. Beneath the navy-blue wool tweed jacket, the surprise of a white kidskin overblouse loosely belted. In America at I. Magnin.





# What Paris has

**The Collections Report, continued; its background, magnified snatches of Paris in which intrepid mannequins seem to walk the spikes of fences, float in air, or lean calmly on giant chairs in the public gardens. This magic realism by William Klein.**

is without its special print beauties, from the Patou dark-red and black printed evening dress, off-shouldered and tiered, to the glorious Oriental garden at Cardin, with Eastern super-flowers even in suit blouses. And at Dior, the garden party chiffons, worn with garden party hats of coloured baku, entered four at a clip to bravos and sighs of pure joy from the assembly.

PARIS HAS a favourite look for late-day: either a pale, fluid crêpe eased above and below a softly-tied waist, or one of the Arabian Nights chiffon prints, slim and easy to the lower hip, then bursting into flanges, ruffles, godets.

PARIS HAS slashed the sides of coats this season—tweeds, evening satins, even a broadtail coat at Goma, are slashed from hem to hip; at Grès, one slashed woollen coat in natural colour. But most of the Grès coats were in her great tradition of ample soft woollens, indescribably cut, indescribably beautiful. . . . Paris has short or absent sleeves on everything. . . . Paris has scores of complete costume ideas—dress with coat or jacket or cape unmistakably made to live together. Chanel puts a slender pink coat over a cocoa pleated dress; a purple tweed coat over a violet dress. . . . Paris has floating coats, transparencies over firm little dresses; at Griffe, black organdie or chiffon over a long-waisted crêpe dress; chiffon half coats over prints. Dessès' were of plaid chiffon sometimes—one copper-coloured dress (loudly applauded) was of monotone chiffon under a tawny printed coat. Two wonderful floaters at Dior were black breaths of nylon air over severely cut, no-foolishness, late-day dresses.

PARIS HAS pleats in uncounted variations; at Ricci, pleats kick out at the hem of a knee-length overblouse.

PARIS HAS two favourite looks for evenings. One is the printed chiffon dress—a long, slender, floating dress. The other, an organdie or lingerie dress—Lanvin's white organdie-topped dress with a long black skirt; Dior's tucked white organdie; Patou's beautiful young dark-blue organdie, white-ribbon banded, neck to hem. And, even though this is the least-black season Paris has seen in years, there is, occasionally, the beauty of the black dress that could never translate its raven ravishment into colour —Heim's pleated long evening dress; Lanvin's short, frothy, black, décolleté dress with an enormous boa of point d'esprit; Goma's short black back-floating crêpe.

PARIS HAS a firm tradition in Chanel, who this year narrowed her famous suit. She makes a dazzler in off-white Honan silk, close to the slender mannequin's body, adds gold buttons, a gold chain. She makes many pink blouses for suits of offbeat colours, shows pink tweed suits with quilted blouses. Her concern with white reaches to a street-length, slim, semifitted, Honan coat, gold-buttoned; and the throwaway luxury which pervades the whole Chanel mystique is here in a day-length coat of white fleecy wool entirely banded in sable, over a "little rag of a dress," white crêpe tucked all over. (More about Chanel and Paris in March 15, April 1.)

**On the memorable side—Cardin suits.**
Right, mauve wool version of one of the admired new suit-looks in Paris; the jacket is loose, V-edged, sealed to one side with a stupendous mauve flower. (No less delicious for being invisible here, the lining and easy little blouse are in Cardin's favourite "Gauguin" printed chiffon.) In America at I. Magnin.

**On a pleat kick—limber young Cardin crêpes.**
Above left, charmboat in a collection where charm flowed like wine—prancy little day dress in white crêpe, with shoelace bows over quick bursts of paper-fan pleats. Of Abraham crêpe.
Here, and throughout these pages, Kislav gloves.





**Up-curved jacket by Heim,** right—and it's the briefest of jackets, simple and cleanly shaped—cropped short to frame a smidge of blouse between its hem and the suit skirt. Here, pink silk linen with a pink-printed organza blouse. Hat by Svend for Heim. In America at I. Magnin.

**The top of the coat at Lanvin Castillo—** wider and wonderful, seen (far right) in a very pale tweed, called Chablis; cut with Castillo's good, soft fullness at the back. The collar is far-out mandarin; sloping front seams emphasize the shoulder-span. Moreau wool. To be copied in America later for Bonwit Teller; I. Magnin.

PARIS



WILLIAM KLEIN








**The trumpet-flower coat, from Ricci.**
Far left: Tube-slender at the shoulders, this softly wrapped coat flares out above the knees, like a trumpet flower, into six gores. It's a coat line that tied up a lot of Paris attention; shown here, in navy-blue wool, over a sleeveless white crêpe knee-length tunic and blue skirt; white felt cloche. Ricci's dangling-sphere earrings. Coat, in America at Saks Fifth Avenue.

**The envelope suit, from Ricci.** Loosely folded across the front like an envelope, side-loop sashed, the jacket lengthened to mid-thigh—this is the way Ricci stated one of his suit looks. The jacket is grey worsted (reversible to beige) over a sleeveless, unflared grey sheath. Suit, in America at Henri Bendel; I. Magnin.

PARIS



**Scaled-up prints at Lanvin Castillo.**

Right: Fauve-printed surah dress and jacket—a wonderfully strange mix of brown, purple, and fuchsia—with the side-wide shoulder that was a special concentration at this house, often, as here, a mere matter of sleeves. The dress, unjacketed, has a square neck. Charles Jourdan shoes.

**Chiffon geometry—the Ricci angle.**

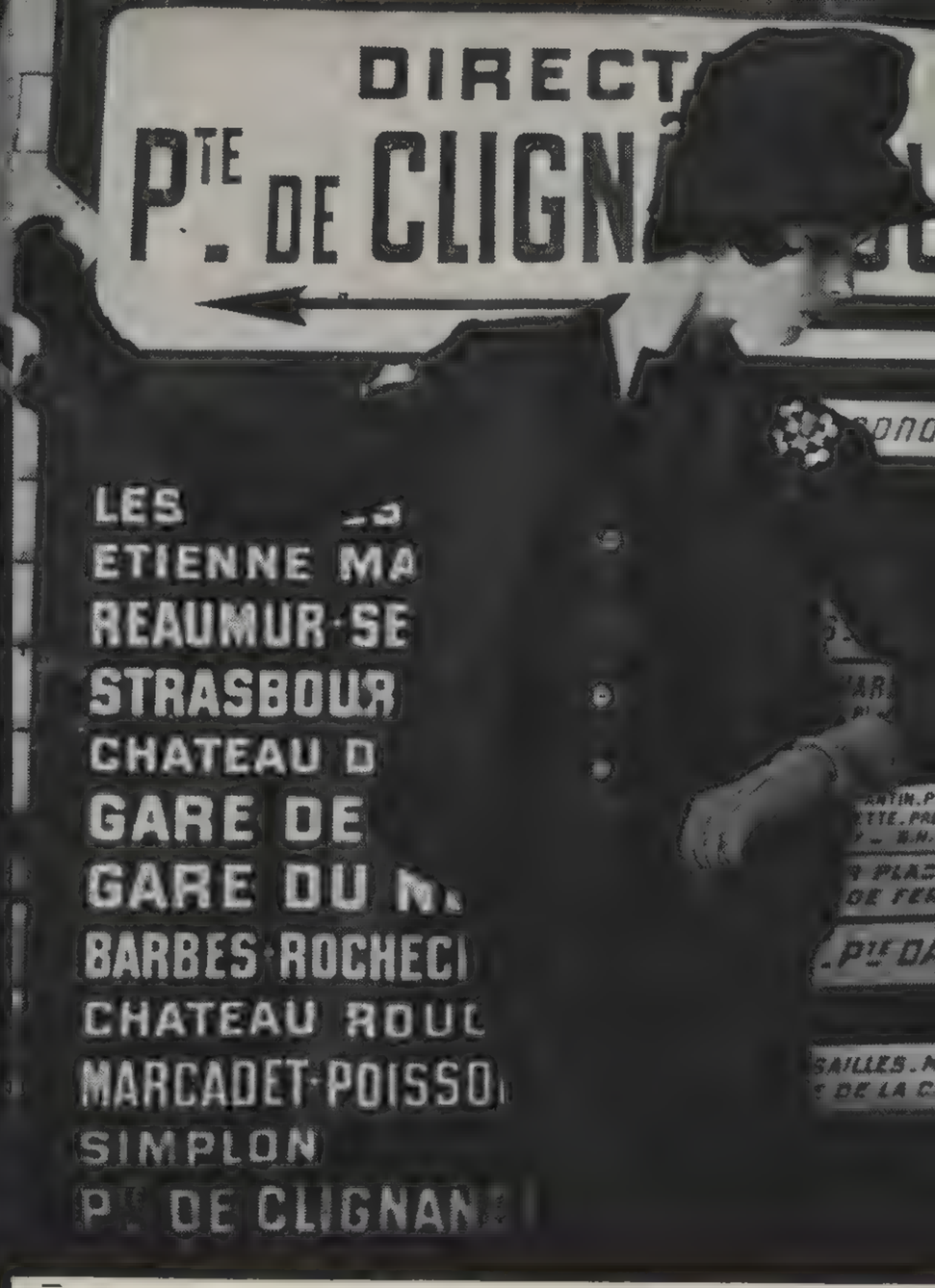
Dashing is the word for this dress: a strict little tunic, straight to sub-hipbone level, with two brief layers of pleats for a skirt. The print is jazz-coloured—orange, green, blue, black, and white—and it's worn with a shiny black straw cloche tied with the same chiffon, a glimmer of jet beads. Dress, of Ducharne silk, in America at Saks Fifth Avenue.

PARIS

WILLIAM KLEIN






**The Cardin flight of coat.**
Far left: At this house, not even wool coats were grounded—everything floated, drifted, charmed. This fly-by-day grey wool, for instance, is bias-cut at the back, coasts easily along the figure in front. In America at Lord & Taylor; Filene's; Marshall Field; Frederick & Nelson.

**Widened suit-horizons at Lanvin Castillo.**
Left: In bois-de-rose tweed, one of the entrancing ways that the wider-shoulders point was made here—the jacket, relatively close and curvy under the width of short, flared sleeves and a remote little hedge of collar. Suit, of Dumas-Maury wool.

**Suit-contrasts by Laroche.**
Above: Safe guess about the covey of delighting young suit ideas in this collection: have blouse-surprise, will travel—straight to the American suit-heart. Example above, grass-green tweed with no buttons, navy-blue blouse with lots. The hat worn with it is made of the overblouse silk—brimmed and crushy. Suit, of Rodier wool tweed, and silk shantung blouse, in America at Bergdorf Goodman.

PARIS

WILLIAM KLEIN


HOTEL
DU SUD
HÔTEL



**The back-spin scarf, at Cardin.** One of the breezier looks in Cardin's big, spirited, and successful collection—the scarf falling from one shoulder, swung across the back, and flung over the opposite arm. Here, on a sleeveless dress of mustard-yellow heavy silk (by Bianchini) with loosely-bloused top; the skirt, fuller at front than at the back. Wide, twisted brown kidskin belt; mustard straw fisherman's hat. In America at I. Magnin.

**The cutaway jacket, new Cardin idea.** Two-piece white crêpe dress, by Cardin, with some of the ideas that turned up often in his refreshing collection: the little cutaway—almost swallowtail—top, fastened by two bows at the back; the skirt released in fullness below the hips (here, by pleating). Costume, of Abraham silk crêpe; in America at Henri Bendel; Filene's; I. Magnin.

**Aerial chiffons,
the Dessès way.**

A cloud of chiffon – flowered, figured, or simply in irresistible colours – floated through the Paris Collections. Here, at Dessès: a narrow, low-cut evening dress with a great drifting overskirt that can be crossed and wrapped over the shoulders; of Ducharne chiffon flowered in yellow, orange, white. In America at I. Magnin.

PARIS



**The boa fascination at Lanvin Castillo.**

The ruched and ruffled boa, new enchantment at Lanvin Castillo – here, a froth of black marquisette, with a short evening dress of the same. The dress, in many drifting layers, several lengths, is sashed and tied above the waist with black grosgrain. Dress and boa, collectively named "Love"; in America at Saks Fifth Avenue.

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**Spiralling chiffon by Laroche,** far left, that takes the waistline into account. This, pink, orange, and green, one of the cloudy brilliant prints that—with the jungly Gauguins—captured Paris. The bodice drapes diagonally from one shoulder, a running crosscurrent to the floating, spiralling skirt. The dress, of Bianchini chiffon, in America at Bergdorf Goodman.

**Narrow flower-floated chiffon by Cardin,** left, a look that combines most of the high points of the Paris news—the long, limbered torso, a slide from the shoulders that touches at the hips; the fluttery skirt; the dramatic print in hot pink and orange; the hat—a trailing version of Cardin's sou'wester. Both of Bianchini chiffon; in America at I. Magnin. Shoes, both pages, by Charles Jourdan.

**Crêpe figure under separate cover, at Grès.**
Crêpe in a way that only it can be—a long, second-skin of a dress in lime-yellow, slyly covered by hip-length hangings that fall at front and back like a seductive sandwich sign (that advertises a wonderful figure). Dress of Ducharne silk crêpe; in America at Nan Duskin; I. Magnin.

**Domino dots and mink, at Patou.** Night flash to dot every eye in its audience: a long dress and jacket of white surah with big black dots, black mink cuffs. The dress is sleeveless, has a neck like the jacket's and a sash of fringed black satin. Dress of Pettilault silk surah; in America at I. Magnin.
With both dresses: Carita coiffures.

PARIS

WILLIAM KLEIN

# Opticien



OTO PAVIĆ




**Glittering the night at Balmain.** An evening dress that's half glitter, half cream—and pure elegance, as Balmain does it. Loose little sweater-top of marquisette with coral beading, rhinestones, gold embroidery, over a great creamy fall of white chiffon skirt—falling, actually, from slightly padded hips. In America at Bergdorf Goodman; I. Magnin.

**Blithe black chiffon by Heim.** Slender black shaft for evening—entrancing enough for the Queen of Air and Darkness. Narrowly pleated black chiffon, bare, slightly Empire, girdled in black satin, and worn with a long, enchantress's cape (not shown) of white organdie, black-embroidered. Dress, in America at Bergdorf Goodman; I. Magnin. Coiffures, both pages, by Carita.

PARIS



WILLIAM KLEIN


CLICHY
ROCHECHOUART
LOUIS BLANC
VILLIERS
Europe
GARE ST LAZARE
Haussmann
St Augustin
GARE du NORD
Poissonnière
Château d'Eau
RICHELIEU-DROUOT
STRASBOURG
TOILE
HAVRE-CAU
St Philippe du Roule
MADELEINE
Champs Elysées Clemenceau
Bonne Nouvelle
Sentier
RÉAUMUR SEBASTOPOL
ARTS ET MÉTIERS
Filles du Calvaire
Rambuteau
St Sebastien Froissart
HÔTEL DE VILLE
INVALIDES
Latour Maubourg
ORENGELE
BUROC
Sèvres-Lecourbe
PASTEUR
Vaneau
Duroc
Bac
Sèvres
Babylone
DENFERT
Denfert
Plaisance
Mouton Duvernet
Alésia
VANVES
Cambronne
Cardinal Lemoine
LUXEMBOURG
Place Monge
JUSSIEU
Cluny
Maubert Mutualité
Gobelins
Censier Daubenton
St Marcel
Campo Formio
PLACE D'ITALIE
Corvisart
Nation



# PEOPLE ARE TALKING ABOUT . . .

PEOPLE ARE TALKING ABOUT . . . Those lovely words, used spasmodically in politics, now everywhere—honeymoon and bi-partisan. . . . The political wit, crew cut but mature, of Theodore J. Flicker, who manages with three friends to do funny skits in a Greenwich Village basement, The Premise, where the coffee and amusement are rich. . . . The acute pleasure of watching young Albert Finney either in the play, *Billy Liar*, in London, or in the movie, *Saturday Night and Sunday Morning*. . . . The horror-laughter of audiences in Paris at the play *Arturo Ui* when four gangsters in soft hats, hands hidden in pockets, their expressions menacing, advance with charging steps to protect the cauliflower trust in Chicago.

PEOPLE ARE TALKING ABOUT . . . The non-shaggy dog Disney movie, *One Hundred and One Dalmatians*, all cartoon, all thoroughly funny. . . . In London, twenty-one-year-old Peter McEnery, slender, intense, good-looking, playing Eugene in *Look Homeward, Angel*. . . . The small New York Italian restaurant, Gian Marino, where the food is good, the service quick, and Marino neither ignores transients nor clambers all over the faithful. . . . This minor complaint by a famous architect: "The problem of being married to a young wife is that she has never heard of W. C. Fields."

PEOPLE ARE TALKING ABOUT . . . The clean brilliance of Anne Meacham as Hedda Gabler, in an acidly evil performance that helps make a once fresh woman fresh again. . . . London's interest in the long, difficult, and fascinating movie, *L'Avventura*, by Antonioni who regards his films as visual novels, and takes time to develop his characters and situations on the scale of a finely-worked book. . . . The pound and special subtleties of the jazz of Cannonball Adderley and his group. . . . The bridge of interacting sensations effected by placing together five compelling pieces of sculpture, one each by Arp, Brancusi, Gabo, Lipchitz, and Modigliani, at New York's Otto Gerson Gallery. . . . The superb De Nobili sets and costumes for *Carmen* at the Paris opera—very Spanish, low-key colours, no reds.

PEOPLE ARE TALKING ABOUT . . . The disappointment of the new Muriel Spark novel, *The Bachelors*, slight, boring, and brightly sordid without her expected cockeyed vision, her fountain-nuances of words. . . . The final idiocy of those car signs: "Made in Europe by plastered peasants." . . . The blanket-warmth of the voice of Leontyne Price who uses it with extraordinary musicianship, her phrasing unblurred, at the Metropolitan Opera; the Chinese glitter of the Cecil Beaton costumes and sets for the Metropolitan's new *Turandot* production. . . . *The Misfits*, a moody, violent, jumpy movie, thick with symbolism, but notable for the flashy display of the old-time Rhett Butler dash of Clark Gable, for the pause-and-pant of Marilyn Monroe—"I just mean—I want you to do what you feel like."

## SIR CHARLES AND LADY SNOW

Their titles never for a moment obscure the fame of C. P. Snow and Pamela Hansford Johnson, two English novelists. A precise, small woman with pretty blue eyes, an orderly way of mind, and a scrubbed, bright voice, Lady Snow has written some twenty books, one of them a dramatization of Proust's characters, two of them criticisms, and the rest of them novels. In this country, her most recent one, *The Humbler Creation*, a strong, imaginatively loose and good novel, suddenly caught attention several years after the knowing had begun to realize that a major series of novels, by an adviser in science to the British Civil Service Commission, had been published in England and partially published here. These novels dealing with love, science, literature, the provinces, a great University, the law courts, were the work of her husband, C. P. Snow, a big, kind man, with a soft face, a pink forehead that ends at the nape of his neck, and an implacable moral sense. He speaks slowly and authoritatively. He *knows*. A cultivated man, he enjoys both his fame as a novelist and his reputation as a scientist who worked with distinction, in the thirties, at Cambridge University on molecular physics and then during World War II for the British government, organizing scientists into proper squads for effective use of their talents. (He is irritated by scientists who are too busy to know literature, by authors who are whimsically illiterate in science.) In April, his book, *Science and Government*, will be published by the Harvard University Press, two months after Scribners published *Time of Hope*, third in the sequence of eight novels that includes *The Affair* and *Strangers and Brothers;* their points rest solidly on a base of moral responsibility.

BERT STERN

# Groundwork for a NEW FACE

The fashion for make-up that's lighter, softer, less mask-like, is all very well, providing that the skin under it is worth this free passage into the realm of visibility. If it isn't, the idea isn't wonderful at all—could be, in fact, disastrous.

Not-presentable skin, now, might have any of these problems: poor skin-tone and texture, which may have gone uncorrected because heavy make-up helped to cover it; a dry, flaky condition, perhaps aggravated by the extreme cold of this past winter; sagging contours and a tendency to wrinkles that undermine a face's freshness and firmness. Three recovery measures that combat these three conditions (and come out victorious) follow here.

**Contour boosting, wrinkle chasing.** Thrilling news here for the woman who has begun to notice that her face is slipping—or for the woman who's smart enough to act before the slippage is discernible. The news is an electronic machine called a Firmatron which started meeting the public—face to face—this past December at the new Coiffures Americana salon at Bergdorf Goodman. This machine exercises the muscles of the face and neck by stimulating them with audio-frequency currents, so that the muscles contract, relax, then have an automatic rest period. All this is done gently, pleasantly; the machine's highest frequency is 20 cycles per second which, if translated with an amplifier into audible sound, would be lower than the lowest note on a double-bass (a weak signal, musically speaking, but just right for faces). Result of the machine's efforts: not low notes, but a high rate of contour-improvement and wrinkle-chasing, a renewed lease on good looks. The Firmatron treatment can be given two ways—with gloves or with pads. The glove treatment is recommended for young women as a preventive measure; the machine-operator, wearing wired gloves with electrode fingers, moves these fingers over strategic areas of face and neck, causing agreeable tingling sensations of mild muscular stimulation. The pad treatment, for mature faces or for faces with acute problems, is a restorative process; the electric power is not increased, but is more concentrated on the areas that need it since the wired pads, about calling-card size, are much smaller overall than the gloves. The glove treatment lasts 15 minutes; costs $5. Pad treatments of 25 minutes are $7.50. Usual treatment-rate is twice a week to start with, eventually once a week. Benefits accrue, *(Continued on page 193)*

## Rose notes for fashion's new face

Blooming on the opposite page, these freshnesses: a rose-hat—big for a rose, small for a hat—and a fantastic rose-covered boa in rose-colours of pink, blue, black. These, good tribute now for a dark dinner dress or suit. To wear with everything: the fresh face, with new softened make-up—a sunny beige skin-tone, Pink Jonquil lipstick, pale turquoise eye shadow, all in new, fragile consistencies. Hat, boa: Adolfo of Emme. Make-up by Elizabeth Arden, earrings by Hattie Carnegie. Both: Bonwit Teller. Make-up, hat, boa: Neiman-Marcus; I. Magnin.



# Jewels—
# the personal attachments

JOHN STEWART

"anybody can wear jewellery in the evening," Chanel once observed, "there's no trick to that; all you have to do is own the jewellery. But to wear important jewels in the daytime—that's the interesting thing, that's what takes know-how." And while it's indisputable that Chanel—with her superbly offhand way of pinning a magnificent ruby or emerald Maltese cross to a little-nothing tweed—is one of her own most devastating examples of this know-how, this seems to us equally true: more and more women have that know-how now. One possible reason: fewer and fewer cling to the cliché that nothing less than a windfall of flawless blue-white diamonds counts as important. (Speaking of the Honourable Mrs. Reginald Fellowes, whose collection includes just such memorable pieces, a friend said recently, "... but when you think of her jewels, what you remember is the pair of plain, thick gold slave-bracelets with a fringe of emerald drops, worn one to a wrist, and worn always. *They* are her stamp.") What gives a jewel such telling personal significance was defined by a fashion critic as a combination of "the jeweller's art and a woman's awareness of it." It's a definition that we'd apply evenly to something as frankly block-busting as Verdura's sapphire-and-emerald frog at left, as well as to a striking, but considerably less extravagant "decoration" pin by the same artist. Made of wheeling gold spokes and ribboned—very narrowly—with diamonds, it's been worn ("for more years than I care to remember") by one smart woman we *(More on next page)*



JEWELLED NATURE: FROG AND FLOWER
*Left:* Encrusted with sapphires, this green enamelled frog is a remarkable, contemporary beauty in the bestiary of jewels that goes back well past the Renaissance masters' baroque creatures to curvaceous Egyptian serpents. An entrancing, worldly ornament, it was designed by Verdura. *Right:* In the heart of the dazzling gold flower (which is shown three ways in this photograph) is a rare sapphire that can be detached to wear alone as a clip. The flower, backed by a gold and diamond whorl, has a spill of emerald-studded leaves, is planted in a single piece of black garnet earth in a pot of woven gold. Jean Schlumberger of Tiffany designed it for the collection of Mr. and Mrs. Paul Mellon.







## The personal attachments *continued*

know; been copied twice—once in emeralds, again in diamonds—for another. Diamonds, diamonds everywhere? Nothing like; the attractive young Mrs. John Simms Kelly's entrancing jewel-signature is the pair of bracelets that she designed herself, had made in Rome—interchangeable ropes of lapis-lazuli, coral, and turquoise, swung between gold buckle-clasps. . . . Mrs. John Barry Ryan, III's: an enormous, unset chunk of ring in carved rock crystal—astonishingly, dazzlingly emerald-green, quite candidly flawed, described by one admirer as "the only piece of jewellery I've ever really envied"—found at a small antiques shop in Paris. . . . A Vogue editor's: a pre-Columbian gold eagle with a truly stupendous wingspread. She wears it always with the most conventional other-jewellery, centred high under a double strand of pearls (and adds this caveat—"Unless it's checked with pearls, this kind of thing might look artsy-craftsy.") . . . Simonetta's stamp: a sinuous coil of gold bracelet from Mascenza of Rome—with a Medusa head for a finial, coral studded about as thickly as candy sprinkles on ice cream. . . . Also from Rome: Mrs. Henry Fonda's heavy gold chain—enough rope to wear knotted around her waist, or as a kind of sommelier's necklace or, wound nine times, as a marvellous stash of bracelets. . . . Very nearly as identifying as her famous pearls: the Duchess of Windsor's three gold-edged bracelets; one, pavé emeralds, another sapphires, the third diamonds—each, no wider than a wrist-band. In the diamond vein again, some of the most entrancing we've seen exist in a pin owned by the young Mrs. Garrick Stephenson. And these, as it happens, are diamonds of quite a different persuasion: greyish, slightly imperfect old mine diamonds rescued from an old setting and transferred, by David Webb, to a great splash of pin. Worn with? With daytime jerseys, with tweeds, with evening clothes. Another young beauty whose jewel is as personally identifying as fingerprints, Princess Laudomia Hercolani, who wears, constantly—and usually without a smidge of other jewelling—a huge star sapphire ring, set in black pearls, described by a friend as looking "like something that rises out of the sea—an indefinable mass of colour, brooding and wonderful."

While the economics involved in the jewels under discussion here vary—wildly, in fact—from the openly staggering to the really-quite-modest, the unvarying point remains: good jewels cost money. But like most sound investments, the pay-off is there. And not exclusively in terms of personal euphoria: talking about an exquisite many-jewelled Pegasus clip which he had designed for a client ten years ago, and which had been worn almost daily and nightly throughout the decade, Jean Schlumberger said, "When you come right down to it, that clip amortizes at less than three dollars a day."

# How to be luminous without actually shining

## Chiffon dress, matte lipstick—new veiled charmers

Charming way to look now: like your own portrait, beautifully done in chalk-colours. What goes into it: all the deliciously cloudy, un-shiny fabrics of which chiffon is the prototype—plus a soft, matte-finish lipstick that casts a bloom of colour over your lips without a trace of shininess. On the facing page, you see one of the quietly dramatic ways this is done—a dress in two layers of chiffon, one tangerine-orange, one mustard-yellow, giving a depth and glow like cloud-strata in a fiery sunset; the chiffon itself worked into a yoked, deep-sleeved top, a two-tiered skirt, a wide belt. Dress, in Bianchini silk chiffon, by Talmack; about $245. With it, a lipstick specially devised to wear with chiffons, jerseys, and the other softly luminous fabrics: one of the six new Sun Pastel shades by Max Factor that give a bloom of pure, velvety colour without gleam. This one is Honey Pastel, warm and tawny—superb with this golden dress, this honey-blond colouring. Necklace by Cadoro. Dress, necklace, and lipstick, all at Altman's. Dress and lipstick, also at Wanamaker's, Phila.; Burdine's.

# Now filming—in chiffon, organza



What looks wonderful now, for almost any late day or evening, is this: the fabric that's subtle, luminous, unshiny. Sometimes it's used in double or triple thicknesses, like layers of cloud; sometimes, as here, in a single layer, overcasting another fabric. This, a dress and jacket of black silk organza, veiling and softening grey-and-blue printed silk surah. By Mollie Parnis; about $160. Van S pin. Both at Altman's. Costume, also at L. S. Ayres; J. W. Robinson. Furniture on both these pages by Luberto.



HORST

What's delicious here—the cloudiness, the unreflecting charm of the material: silk chiffon, in a rich cocoa-with-cream colour. Dress and jacket; the skirt a folding of pleats, the jacket softly fitted, the dress sleeveless. For late-day now; all day, perhaps, this summer. By Martini, in Onondaga silk chiffon, doubled; about $110. De Mario pin. Both, Altman's. Costume, also Famous-Barr; Frederick & Nelson. Shoes by Herbert Levine.



# "Who's Got the Difference?

## the people people flip over

In the old cow towns, who had the difference was the person who had the gun. The difference arming the men and women on this and the next three pages is the power to put people's emotions in motion, face to face. In the background here, rise the gods or royalty of Easter Island—enigmatic and gigantic stone figures who had the difference. The islanders have a name for it, "mana," an inexplicable strength, a kind of magical savvy. When these sixteen people with "mana" shoot their difference, their audiences react—in depth.

1. DOÑA FELISA RINCÓN DE GAUTIER, the mayor of San Juan, Puerto Rico. Her long, motherly affair with San Juan has changed that once scruffy city for the better. Gentle-voiced, grey-haired, she holds, twice a week, Open House for problem-beset Sanjuaneros. Of each one she asks privately "*Qué pasa?*", often solves, always soothes.

2. CHARLES DE GAULLE, President of France. That labyrinth of philosophy, religion, and mysticism has towered monumentally ever since he began his famous 1940 World War II speech in London with "Moi, Général de Gaulle." Aloof, intractable. De Gaulle awes with his imposing voice; each word seems about to be carved in stone. When he steps down briefly from the Presidential plinth, he shakes hands gallantly, fervently, gives audiences a jolt of greatness.

3. LEONARD BERNSTEIN, one of the three most famous orchestral conductors in the world today, has a dramatic, organized effect on audiences, an erudite palship. (He is so well-in-talled that there is a new book *Leonard Bernstein* for young people.) On TV, when he says, "Many of you find Bach dull. No, don't deny it," Bach-phobes feel like louts.

4. DAG HAMMARSKJÖLD, the United Nations Secretary-General, the world's mediator-catalyst, would rather listen than talk, convinces through mental seduction. Son of a Swedish prime minister, he has a grip on seven languages, has translated Camus and Perse from French into Swedish, once said, "Being neutral is not a question of saying yes . . . but no to both sides." Impersonal as sleet, he doesn't necessarily cross at the green light.

5. RICHARD BURTON, the great classic actor, nails audiences with the power, the flex of his baritone voice; he can roar like a dove, whisper like a lion, and be heard, easily. Now on Broadway in *Camelot*, he rules, as King Arthur, the ancient Britons—and commands the stage.

6. BOB HOPE's staccato, topical gagmanship, even as a metronome with a laugh to every beat, has made servicemen and civilians thankful for his memory (phenomenal). Last Christmas at that lonely base, Guantánamo, when he called it "Cape Canaveral's ash tray," even some Cubans thought it good sugar.

7. PAUL WEISS, Professor of Philosophy at Yale, makes the bridge between philosophy and people short and covered with roses. He lectures to crowded classes, translates the formidable into the inviting in books and articles that help answer "man's three burning... questions: Who am I? How can I live with myself? What ought I to do?"

8. TYRONE GUTHRIE, the great theatrical director. In his book *A Life in the Theatre* he wrote, "A director . . . is the foreman of a factory, the abbot of a monastery, and the superintendent of an analytic laboratory." In practice, he has added passionate invention, experimental boldness. When he comes to an empty stage, the impact of his personality is like a pleasant, but forceful, clap on the shoulder.

9. LOUIS ARMSTRONG is a category of his own, instantly connecting with people all over the world. His method is jazz, his instruments are his trumpet with real bite, a high singing clarity, deep raucous joy, and his voice, broken, buttered, splintered. Of the mixed bands he brings on international concert tours, he said, "Ain't nobody gonna call *me* intolerant."

10. MARILYN MONROE captures men, women, and children by being beautiful without making a point of it, sexy without being sinister, funny without apparently trying. She turns in performances more distinguished than her directors ask for. A fretful dance director said, "She wants to do it like it's never been done before."

# "Who's Got the Difference?"

*continued*

11. CAROL CHANNING, singing, talking, or dancing, drops her mischief like spoonfuls of batter, clear, separate, and full of calories. In *Show Girl*, sucking in her cheeks to mimic Marlene Dietrich or sloshing through the hitch kick of the early 1920's chorus girl, she has, head to toe, the snap of a rubber band, and the way she stings, breaks people up.

12. LORD ROBERT BOOTHBY, a Scotsman who was, before he was created a life peer for over thirty years of relentless diligence in public affairs, one of the great speakers of the House of Commons, persuades by playing it straight. Fiery, frank, and forthright, Lord Boothby is a huge man, has a huge voice that beats around no bush. His sought-after candour tumbles out, draws people in—on television, in universities, in the House of Lords. In his book, *I Fight to Live*, a study of England in his time, he put it this way: "Do we accept or reject life? If we accept, we have to fight, here and now, for the values we believe in. I accept."

13. H.R.H. PRINCE PHILIP. His attractions include a Viking visage that combines faint amusement with faint aloofness and from which issue such flaky-crust ironies as, in New Delhi once, "I regret to say that all my degrees are honorary."

14. T. S. ELIOT, the great poet, has been famous for almost forty years, contributed certain phrases so deep in the memory of the public that it no longer remembers he wrote them. On records, in lectures, he captivates with a voice of pure reason, worn but warm, observing sharply and sadly, "Human kind can not bear very much reality." Recently he suggested that students of poetry study fewer contemporary, more classical poets, to avoid being "provincial in time."

15. JULIE ANDREWS has the kind of molecular structure that caused T. H. White to write, in his article for Vogue,

February 15, that she "is admitted, by every sentient being who has ever met her, without exception, to be the most enchanting specimen of the human race now extant upon the entire surface of this planet." More restrainedly, of her entrance onto the *My Fair Lady* stage in 1956, Walter Kerr wrote, "Miss Andrews descended a staircase looking like all the glamour of the theatre summed up in an instant." To that show's Eliza Doolittle and now to *Camelot's* Queen Guenevere she brought not only her chimerical charms, but solid acting ability, and a sweet, unerring soprano voice so remarkable that when she burst into song in a London bomb shelter at the age of eight, her mother, alarmed by the voice's strange, ethereal quality, rushed her immediately to a throat specialist.

16. MAHALIA JACKSON, the great gospel singer. Her big contralto voice has a nobility that can make a minor song sound like Bach's "A Mighty Fortress Is Our God," a touching immediacy when she throws back her head, and sings out "My country, 'tis of thee." Using her hands and her feet ("the Lord doesn't like us to act dead"), following up whispers with shouts, sometimes on her knees, she stirs healthy responses, tears of joy, and dancing in the aisles. She interrupted her first concert in Carnegie Hall to warn, "If we cut up too much, they might put us out."

# The new print sophistication—ways to wear it now

It's important to realize that what's happening now is not just an onrush, more or less seasonal, of new prints that happen to be unusually beautiful—although that's coincidentally true. What's happening is a whole new *kind* of prints—worldly, sophisticated, urbane; almost, now, a whole new way of dressing, based on prints. If any thought of tea tables or garden parties lingers in your mind when you think of prints, it can be easily dispelled by one glance at the suit, opposite—at its strictness, its sleekness, its delicious absence of clutter or fuss; at the subtle drama of its colours—golden-green, mauve; at the bold scale of the print itself. The prints that follow, on the next four pages, should be illuminating, too. What it comes down to is this: the new prints are among the most exciting things you can put on your back, right now—whether they're flowers or geometric designs, cloudy or precise, brilliant or muted in colour; there's a new boldness, a new fashion-authority about them.

In Paris, there were prints in glowing, intense Tahitian colours and slashing designs straight from a Gauguin canvas. In Paris and America, there are Liberty printed silks with huge, stylized flowers, leaves, wavy fronds, done in strong outlines and rich, offbeat colours. Roses, those hardy print-perennials, often find themselves blooming now in strangely un-rosy colours (eggplant, orange, umber), or huge cabbage-rose shapes, or rose appliqués. Even when prints appear in pale colours or fragile, floaty fabrics—drifty, ethereal evening chiffons, for example—there's a difference, a new drama about them. (At Dessès, a delicious yellow printed chiffon was used as a transparent wrap over a dress, then released, mysteriously, to form a train; the effect was surprising—and ravishing.)

There's no hour of the day or night when the new prints don't look marvellous, no place where their writ doesn't run, almost no limit to the ways they can be worn. Printed dresses can have printed coats or capes or jackets, even little ruched, printed boas over them. A printed coat abloom with roses can go over a plain black sheath of a dress (see page 156). At Griffe, printed dresses were shown with hats of the same print. Printed silks can be used as strictly as tweed—as in the suit, opposite—or as romantically as in the long, spiral-draped Galanos evening dress on page 158; while the "little printed cotton" of off-the-rack fame can now be important and gala enough for almost anything.

A woman may wear as little print as a printed scarf or jacket-lining, as much as an entire printed costume—but somehow, looking at it, you'll know that it's this year's printing, 1961, and no other.

## The flowery suit—strict as tweed

Golden-green roses swept up in the mauve silk background of a dress with a softly tailored jacket puff-piped in the same fabric—the entire effect romantic without a grain of sugar. Suit by Ben Zuckerman, at Saks Fifth Avenue; L. S. Ayres; Neiman-Marcus. Hat, a wild gathering of woodsy flowers and greens; by Lilly Daché. The gloves by Kislav. The lipstick: Antoine's Pink Mood.





# New flowering of prints: printed coat, printed costume



Fresh gathering of prints—left, a coat, rose-sprinkled over black; right, a dress-and-jacket costume, all leafy-green on white.
*Left:* Wine-red and pink roses on black silk—a three-quarter-length coat with the dark bloom of a Coromandel screen; worn, for late-day, over a black silk-and-wool sheath. By Samuel Winston. Bergdorf Goodman; Woodward & Lothrop; Gus Mayer; I. Magnin. Mr. John hat. Capri necklace. Kislav gloves. Germaine Monteil's Starlight lipstick.
*Right:* Verdant leaf-green on white silk—a dress-and-jacket costume that's fresh, pretty, printed all over. With the jacket, you have a delicious summer-day look; without it, a sleeveless little printed sheath, coolly dipped at the neckline. By Harvey Berin, in Abraham silk crêpe; about $145. Gloves by Superb. All at Bonwit Teller. Costume, also at Himelhoch's; Joseph Magnin. Hat, a drift of white blossoms, green leaves: Sally Victor.

PENN



New ways to wear prints for evening—long, covered dresses, splashed with paintbox flowers, to wear with momentous earrings or beads and pale silk sandals now, and for the next twelvemonths of parties with whatever fashion touches are current news.

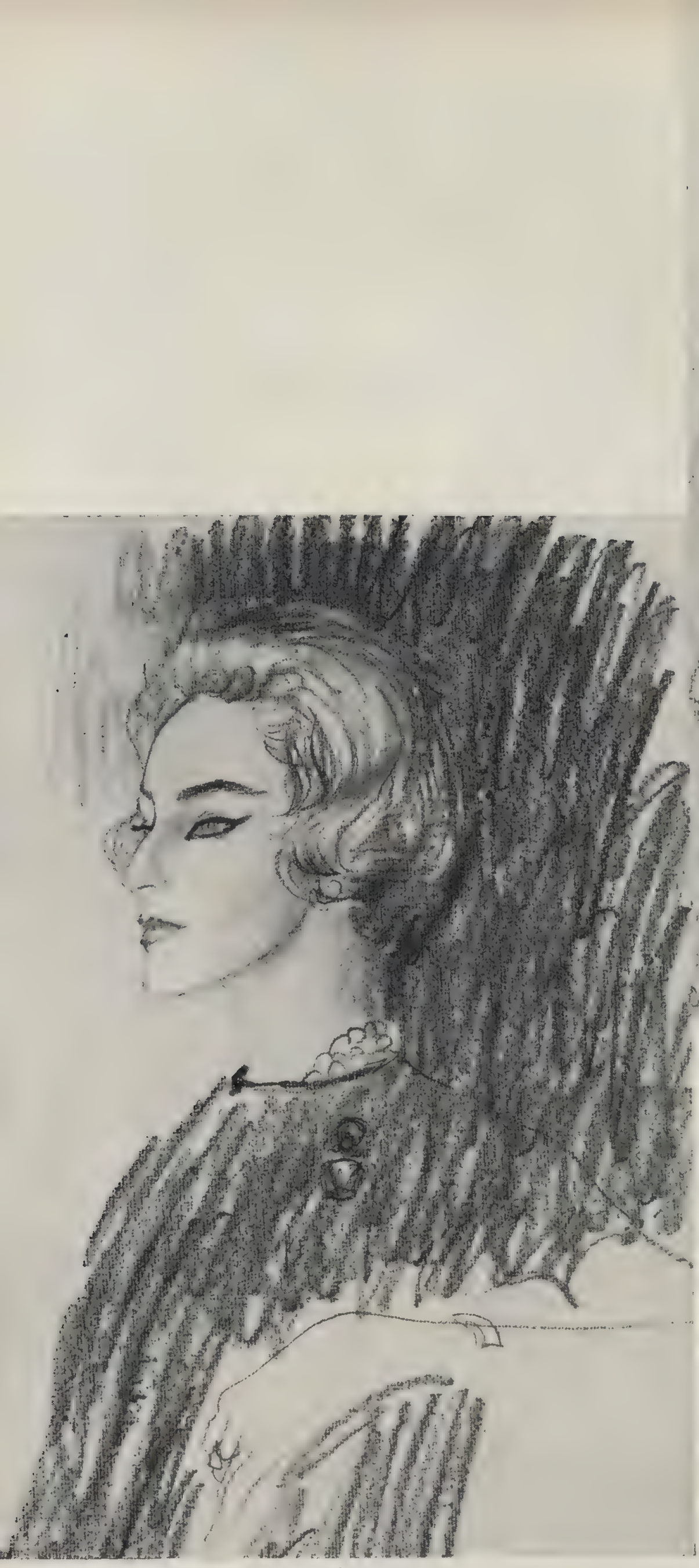
*Left:* Super-anemones on silk mousseline jersey—a covered evening dress with the drift and scope of chiffon, enough overskirt to form a short-line train. Dress by Galanos of Pierre Godart fabric; the source of the print, a surprise—it was designed by Raoul Dufy in the Twenties. At Bergdorf Goodman; Nan Duskin; Neiman-Marcus; I. Magnin.

*Right:* More flowers on film—an evening dress of white silk chiffon, printed with mauve roses, green leaves. At the waist, slanted folds fall with floaty fullness to the floor. By Philip Hulitar. At Lord & Taylor's; Hudson's; Martha Weathered; I. Magnin. Necklace by Van S.



# Evenings paved with flowers— new chiffonese

PENN



*Duchess d'Acquarone*



*Mrs. George F. Baker, junior*

Until quite recently, all three young women here—one in Italy, one in America, one in England—wore their hair fairly long. The Duchess d'Acquarone and Mrs. Baker often had French twists at the back; Miss Tiarks' dark hair fell in a long, loosely-curving bob. Now, all three are wearing their hair in new ways. *Left:* The Duchess d'Acquarone is the former Emanuella Castelbarco, a granddaughter of Arturo Toscanini. Amber-blond, green-eyed, she wears her hair now in deep, angled waves gliding along the cheekbone. Her hairdresser is Alberto of Milan. *Centre:* Mrs. George F. Baker, junior, has brown eyes, and brown hair which is now done this way: soft, symmetrical, rather high off the brow, with two waves just touching the eyebrows. Her hair is done by Kenneth of Lilly Daché, New York. *Right:* Miss Henrietta Tiarks, a young English beauty, is to be married in June to the Marquess of Tavistock, son of the Duke of Bedford. Her chestnut hair is now parted at the side, cut so it just covers her ears and fits closely to her neck. Her hairdresser is René of Mayfair.

*Miss Henrietta Tiarks*



# Shorter hair— as three women wear it



Two superb suits, both of these have the kind of long, bright, distinguished life that wells up from a made-to-order fashion investment.

*This page:* Not quite fitted, this suit has an offhand elegance partly the result of its superb lines, partly of a wonderful contrast of fabrics: wool, velvet, chiffon. The suit is bean-green wool with a velvet collar and cuff edging, green doubled silk chiffon blouse. Velvet too, the straight-on pillbox. This suit, one in a guest-collection by Mark Mooring, made-to-order at Bergdorf Goodman. Diamond and gold lapel flower, earrings, by Van Cleef & Arpels.

KAREN RADKAI

On the brightest side of the city-suit life, this brisk short-jacketed suit in parrot-blue wool with a flower-scattered printed silk blouse. Worn with it, a worldly little wool beret. Suit made-to-order, by Sophie; hat by Tatiana; both at Saks Fifth Avenue. Diamond and gold flower pin and earrings by Van Cleef & Arpels. (Background on these pages: plaques and wall reliefs by Chryssa, recently at the Betty Parsons Gallery.)



# Suit success–
# two ways
# to measure it

BY CARLO LEVI

# Italy—"a living summary of all history"

EDITOR'S NOTE: *Carlo Levi, a restless Italian born in Turin in the North of Italy, has spent an extraordinary life as a physician, journalist, editor, painter, novelist, and prisoner at one time of the Mussolini Government. With his* Christ Stopped at Eboli, *a distressing book on Calabrian life in the South of Italy, a chapter of which Vogue published in 1947, he became immediately famous, won two great prizes. Knopf will publish later this year his newest book, impressions, some of them disturbing, of Germany.*

Among the countries of the world which I have visited, Italy is perhaps the most various, the most diverse, a country where there are, at the closest quarters, appearances and living conditions of diametrically opposite kinds. From one condition, from one age to another, is a journey of a few swift steps. This is its charm and value, and makes Italy a unique example of present-day multiplicity, an example of all interests and cultures. It is a great book, a living summary of all history, of all possible histories.

This character of Italy was born from an intermingling of different peoples; from the development of the Communes and of a thousand cities—autonomous and complete centres of life, which have not entirely lost their individual traditions, even in political unification. Ancient ways, dating from prehistoric times, live on in the country's economy and social structure, side by side with the most modern innovations. It is often said that there is no one Italy, but rather two Italies facing each other, opposites, contrasting so absolutely that they have become two different nations, encamped on the same terrain. "The two Italies" is a common phrase that has been adopted by politicians, sociologists, economists, and moralists: a phrase that everyone in Italy accepts and uses, even without being quite sure of its meaning.

When we speak of "the two Italies" we mean: first, that modern, rich, industrial nation with a brilliant international culture, corresponding geographically to the Northern provinces and part of Central Italy; and second, the ancient, immobile, undeveloped, peasant land of the Southern provinces and the Islands. The boundary between these two worlds is that which I myself have drawn on the map, under the real yet mythological name of Eboli, where Christ stopped and went no farther. In this expression, which has become a commonplace, there is some truth, and also a false generalization.

The contact at this boundary of two modes of life, so different that it seems impossible they should exist together, strikes the eyes of a sensitive observer with extraordinary violence. In the large modern cities, building activity is so vigorous that it seems exaggerated. Houses spring up like strange mushrooms in the asphalt jungle. How they shine! The Milanese skyscrapers rise magnificently; Roman villas are probably the most luxurious in the world, built of marble, glass, precious materials, like the fantasies of a Hollywood heaven. At first nights at La Scala in Milan or the Opera House in Rome an army of beautiful women displays the diamonds and fur coats of a Golden Age. Wealth parades without either modesty or scandal. Rumour has it that a certain publisher has golden doorknobs on his yacht; a newspaper director has a stud of thoroughbred horses; in the palatially designed villas of a business magnate, there are enormous "studies" full of telephones, mechanical gadgets, and collections of unopened books, where a genuine thought is as hard to find as a needle in a haystack.

These are the extremes of prosperity, the spectacular displays of the new rich, products of a fever of speculation which finds in politics a fertile terrain and acts without scruples or remorse, without shame for the destruction of the country's antique beauty. A superficial observer might well imagine himself back in the rich days of the republics or the aristocracy, of the princely bankers or merchants of Venice, Genoa, and Florence, rivals in style and elegance; today this wealth is a mere show, a river of gold, which neither hides itself nor channels its riches out for tax reasons (as elsewhere) to charity and the arts, but submerges the country in its tumultuous flow.

These diseased and one-sided displays find definition in the title of the film *La Dolce Vita* (*The Sweet Life*); they are present on the margins of increased prosperity in certain parts of the country and the great change taking place in the Northern provinces, which is called the second industrial revolution. Fiat is preparing to double its production of automobiles in the next few years. Everywhere, in factories, in the great monopolies, there is complete modernization. In a city like Milan there is a closed, mysterious world which equals that of the famous "two hundred families" of France, a world which has a press of its own, a taste for abstract painting, modern literature and architecture, and a moral code which reflects the power of a *(Continued on page 185)*

BY MALCOLM MUGGERIDGE

# A fool's eye view has much to recommend it

EDITOR'S NOTE: *Malcolm Muggeridge, a restless Englishman, has spent a satisfying life outraging his readers and listeners; everyone is deceived by his laughing bony face, his white hair, his young blue eyes. In turn he wrote for* The Calcutta Statesman, The London Daily Telegraph *as its Washington correspondent,* The Manchester Guardian *as its Moscow correspondent, and edited* Punch. *A serious man with an icing of wit, he once said: "Everything except ecstasy soon becomes funny."*

Those who, to use the Prayer Book's apt phrase, are set in authority over us, tend to grow ever more solemn. They are portentous themselves, and deeply resent anything in the nature of ridicule or irony at their expense. Like Shakespeare's King John, they find "that idiot laughter" a "passion hateful to their purpose." The reason is obvious. Ridicule punctures their self-esteem, and is liable to sow doubts in their minds about their importance and irreplaceability. In being laughed at, they are reminded that they, too, are mortal. The outward trappings of the superman are stripped away to disclose the mere man beneath. In mediaeval courts the Fool was licensed to perform this function, though when he went too far he was beaten, and, in any case, had to accept a lowly social status. Lear's Fool, a character obviously dear to his creator, was only appreciated when his royal master found himself abandoned and homeless, with no one but the Fool to keep him company. Fools today have an even lowlier standing. They have to moderate their barbs in order to be able to discharge them at all. The accusation of bad taste is a more effective chastisement than the beating they were liable to receive when the monarchs they served wearied of their jests, or found them too pointed to be endured.

If these solemn rulers of ours were notably successful in conducting our affairs, their solemnity would be more supportable. Actually, they continue to make an unholy mess of exercising the authority they grab so avidly and wear so ponderously. Mankind has always been ill-governed, and will doubtlessly continue so to be till the end of time. There are degrees, however, even of ill-government.

In such circumstances, a Fool's eye view has much to recommend it. The foolishness of man, Blake wrote, is the wisdom of God. Also, that the Fool who persists in his folly becomes wise. Blake was a kind of inspired or mystical Fool himself. One shudders to think what the psychiatrists would have done to him today. He was spared at least that horror. Apart from a brief period of imprisonment, and occasional taunts that he was deranged, he remained unmolested. St. Francis of Assisi, again, liked to call himself God's Fool, and would occasionally stand on his head because, he said, in such a posture he saw the world more clearly. The Inquisition, that Unchristian Activities Committee, felt constrained to investigate his beliefs and behaviour, and his relations with the papacy were sometimes strained. Even so, his subsequent canonization lends distinction to all who have sought to take the Fool's Way.

What the Fool seeks to do is, quite simply, to tell the truth as he sees it. He is resistant to brain washing, whether applied overtly by organizations like Thought Police set up for the purpose, or covertly by television networks, newspapers, and other organs of mass persuasion. Authority, and those who exercise it, are his natural targets. His instrument is ridicule, his reward is laughter. His passion is to exist as an individual; to resist being incorporated in any collectivity. Men seek salvation one by one, as Bunyan's pilgrim did; they march to war together, and in step. The individual man is skeptical, loving, and humourous; collective man is credulous, cruel, and solemn. The dictatorships of our time, some of the most odious in history, have all rested on a collectivity. Mankind's greatest and most enduring achievements, whether in art or science, have come to pass in solitary, questing minds. The founder of the Christian religion had disciples whom he loved, but the words he spoke were his own. After two thousand years they still lighten our darkness. The collective creeds derived from them fluctuate, breed strife, and may all cease to be. The words themselves live on, and ever must, because a man spoke them out of his own heart and understanding.

This Fool's passion to stand alone, surveying with a wry smile the strange circumstances of human life, might seem a kind of arrogance. The sheep dogs bark to keep the flock together, and the Fool is persistently a straggler. By what right? To what end? The right is implicit in Christianity itself, which avers that God has counted the hairs on each individual head, and cares when even a sparrow falls to the ground; the end is the realization of truth in so far as the limitations and inadequacies of a particular mind permit it. In a world without Fools, the pretensions *(Continued on page 188)*



# Suit directions: a plaid way, a tweed

The plaid way here and the tweed both lead into city life. These are wonderfully easy suits in any climate from Philadelphia to Madrid. Season-crossers as well as ocean-crossers, they'll travel from spring through the summer into autumn and winter. Background here is New York's Betty Parson's Gallery during a recent exhibition of the strict and beautiful reliefs in bronze and cast aluminum by twenty-nine-year-old Chryssa, reliefs with logical pleasure, with discipline in their imaginative, asymmetrical balance. *Left:* The edge this suit has, besides its bright, bold plaid chic, is fringed sleeves. Sepia, brown, and cream, it's worn here with a strong-orange straw Breton sailor, by Sally Victor. Suit by Bud Kilpatrick of Orlon-and-wool; fabric by Lesur; about $190, at Evelyn Byrnes; Woolf Brothers; I. Magnin. Alligator handbag by Walter Katten. *Right:* Straw-slim, precise little suit to cross seasons in; short clipped jacket, extremely stand-offish collar. The contrast it makes with the hat shown here is one of texture instead of colour: mealy tweed with natural rough straw. Hat by Lilly Daché. The suit is by Edith Small, of wool-silk-and-mohair tweed; at Bonwit Teller; Julius Garfinckel; Frederick & Nelson.

KAREN RADKAI





# Day looks that have it made



When whizzing into a single costume means you're practically "dressed"—with no wavering interludes spent on the what-coat-works-best question—the heart of the matter is simply this: you're in the presence of fashion that has it made. And there's a still further bonus: the coat that's keyed to a single dress doesn't stop there; it goes on to other dresses, other looks. Examples in point: *Far left,* deep-green wool tweed coat with its own dress of green and white checked silk—the same silk that lines the coat. By Ben Reig. At Bonwit Teller; Hudson's; Sakowitz. *Above,* black and white, bold as dominos, in a black silk sheath, wool plaid coat (Rodier fabric). By Irene. At Bonwit Teller.



*Above,* a wool coat with a slightly stand-up collar and cropped sleeves; green monotone wool tweed made to wear over a green printed silk dress on the overblouse-and-skirt plan. The same silk is used as piping inside the coat, which might, incidentally, put in extra hours over a dress of pink jersey or a soft little overblouse and pleats, possibly a sharp, uncommon blue. By George Carmel. Coat about $200. Dress about $100. Bergdorf Goodman; Harold's. *Right,* racy plaid coat of black, white, and curry-colour with an uncomplicated, unsleeved dress of curry-coloured silk. With a sweatery knitted dress—white or curry—or a jersey pull-over and skirt, the coat might develop a quick range of affinities for country living. By Jablow. Coat about $215. Dress about $110. At Saks Fifth Avenue; Rich's.



BERT STERN

# SPRING COATS—THE CHECKS ARE FOR PEOPLE



Nature-walking across these pages—with subjects magnified out of all reason—are three properly engrossed children dressed in this-year versions of unstuffy classics, all precisely tailored, checked, and gay without being gimmicked.

*Left:* Coat and dress by Florence Eiseman of Moygashel linen; sizes 3 to 6X, about $45; Victor Cohen natural leghorn roller. Both at the Boys & Girls Shop of Bergdorf Goodman; Neiman-Marcus; I. Magnin. *Right:* Suit by Lortogs of wool and nylon; sizes 3 to 6X, about $11. Victor Cohen hat. Both at Bonwit Teller. Suit, also at Frederick & Nelson. Boy's coat with Eton cap, by Bambury, of Orlon and wool; sizes 1 to 4, $18. Best & Co., Hudson's. The boy's shoes from Best & Co.

Pockety linen coat, left, checked in yellow, beige, and white—worn here over its own yellow linen dress. The coat is a cardigan, gets its collar by courtesy of the dress. The suit news, right: a brief middy-minded jacket over pleats; navy-blue and white with crisp white linen collar and cuffs. The boy's coat is double-breasted, and belted in back—pale-blue and white checks with a pale-blue velveteen collar.



FRANCES MCLAUGHLIN-GILL



# Young clothes plans, low $$$ content

Easy little suits, bright coats—young spring clothes-plans, to put into action right now.

*Above:* To launch now under a coat, a raspberry-pink suit—to wear, for instance, under the pink plaid coat below. A woolly tassel tags the jacket's zipper. By Dani Jr., in a pale, nubby, worsted fabric (Talon Zephyr nylon zipper), about $60. At Miss Bergdorf of Bergdorf Goodman; Roos-Atkins.

*Right, this page:* Two-for-the-money coat—one side is vivid green, the other, brighter-than-navy blue; to wear, either side out, over its own slim, sleeveless, green wool dress. The costume by N. S. Juniors, of wool tweed, about $110. Henri Bendel.

*Below:* Plaid, cape-falling coat, deep-sleeved to provide suit room. By Dani Jr., in mohair-and-wool tweed, a bold crossing of pink, beige, and black; about $65. At Tailored Woman; Joseph Horne.

*Facing page, left:* Checked in sun-yellow and white, a shaft of a coat, fingertip-length, with deep pockets and a slim dress. By Betty Carol, of wool, in junior sizes; about $90. At Jay Thorpe; Wm. H. Block; Neusteters. Shoes by Customcraft.

*Facing page, top right:* For travel, for commuting, this almond-coloured suit in a non-crush fabric, with throatline and sleeves bound in black. By Jack Feit, of worsted mesh, about $80. At Peck & Peck; Bullock's, Los Angeles. Customcraft shoes.

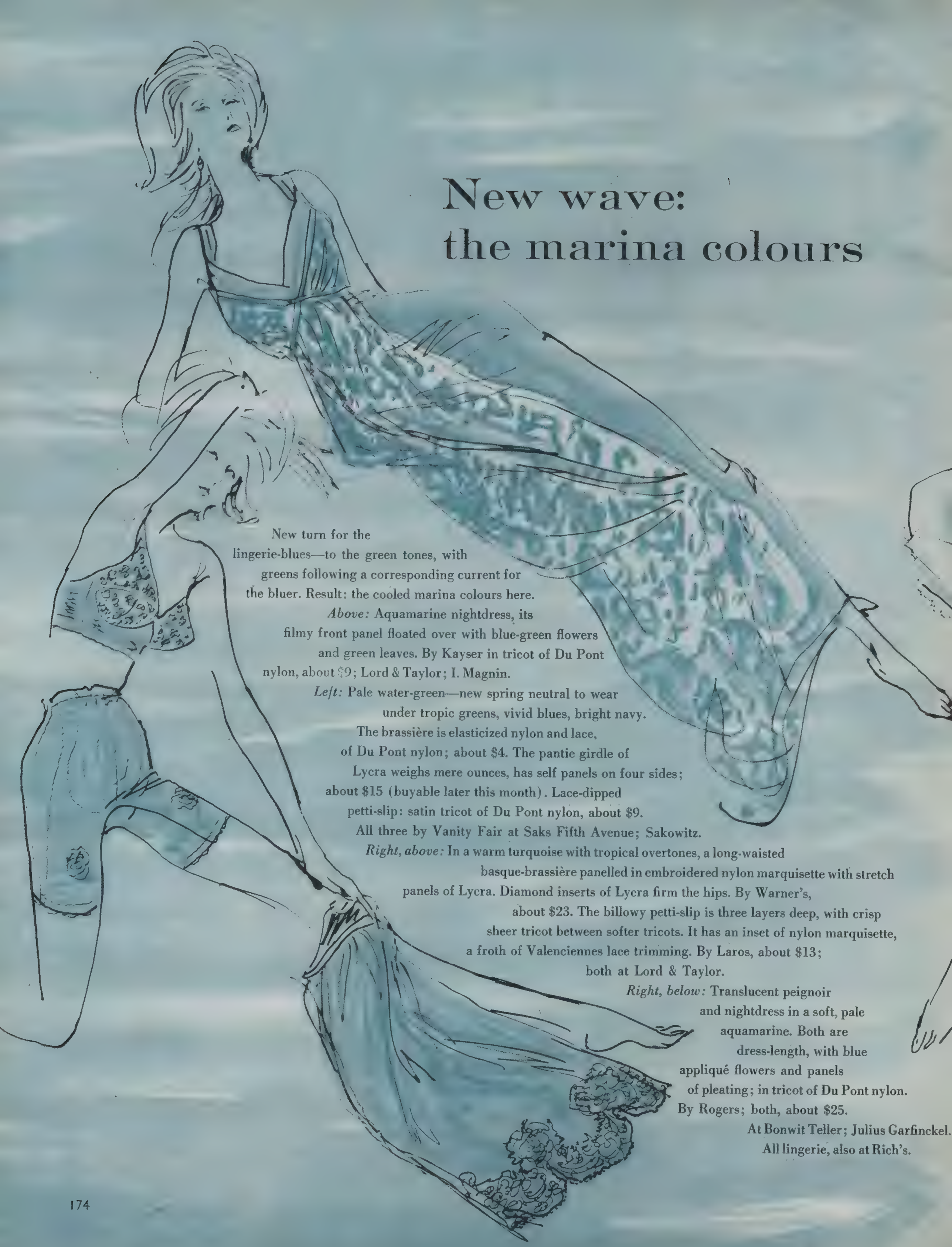
*Facing page, below right:* Easy little wool suit in a clear, vivid blue plaided with black and white; the cardigan jacket is shown buttoned up over a white sweater. By Pendleton, the jacket about $18, skirt about $23; at Wallach's; Meier & Frank.






EBERSTADT

# New wave: the marina colours



New turn for the lingerie-blues—to the green tones, with greens following a corresponding current for the bluer. Result: the cooled marina colours here.

*Above:* Aquamarine nightdress, its filmy front panel floated over with blue-green flowers and green leaves. By Kayser in tricot of Du Pont nylon, about $9; Lord & Taylor; I. Magnin.

*Left:* Pale water-green—new spring neutral to wear under tropic greens, vivid blues, bright navy. The brassière is elasticized nylon and lace, of Du Pont nylon; about $4. The pantie girdle of Lycra weighs mere ounces, has self panels on four sides; about $15 (buyable later this month). Lace-dipped petti-slip: satin tricot of Du Pont nylon, about $9. All three by Vanity Fair at Saks Fifth Avenue; Sakowitz.

*Right, above:* In a warm turquoise with tropical overtones, a long-waisted basque-brassière panelled in embroidered nylon marquisette with stretch panels of Lycra. Diamond inserts of Lycra firm the hips. By Warner's, about $23. The billowy petti-slip is three layers deep, with crisp sheer tricot between softer tricots. It has an inset of nylon marquisette, a froth of Valenciennes lace trimming. By Laros, about $13; both at Lord & Taylor.

*Right, below:* Translucent peignoir and nightdress in a soft, pale aquamarine. Both are dress-length, with blue appliqué flowers and panels of pleating; in tricot of Du Pont nylon. By Rogers; both, about $25.

At Bonwit Teller; Julius Garfinckel. All lingerie, also at Rich's.

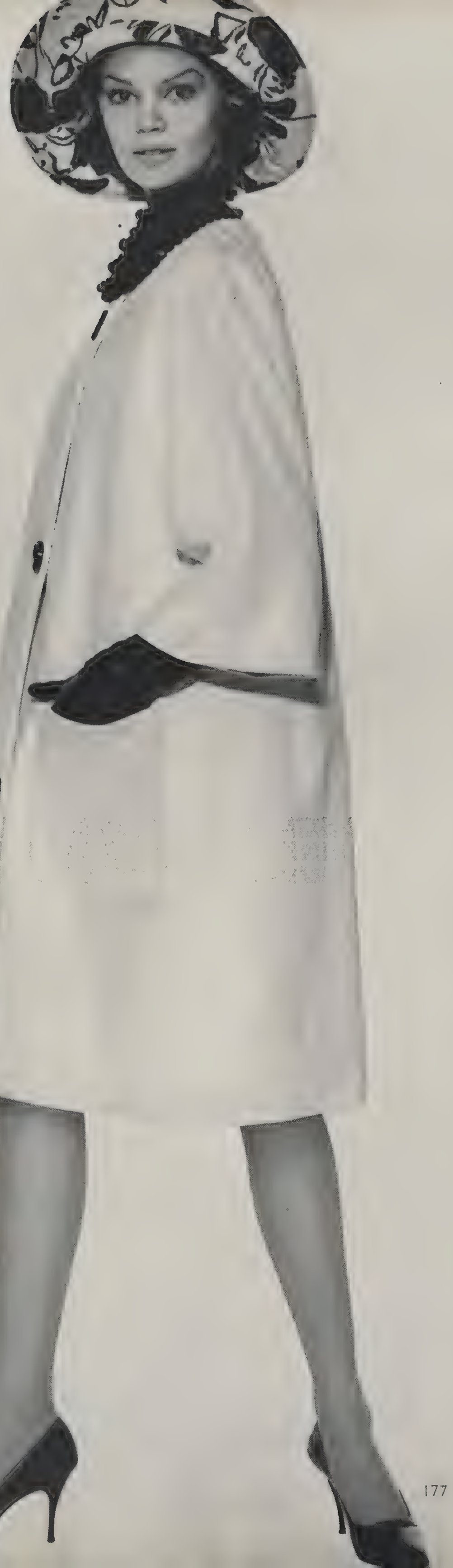

Evanson

VOGUE
PATTERNS



# two new button-down coat shapes

For sewing one's own coats: two Vogue Patterns, one with a new fitted look, the other with a slight curve to its straight line and a dress of contrasting colour. Both shapes have a more-than-one-season potential; their fashion life can start now in a light wool or jersey, go on to cotton ottoman or wild silk in late spring, summer. *Left:* New shape of a fitted coat, a long-stalk waist with a stitched seam where it joins the slightly side-gathered skirt. Here, made of grassy, airy green wool lined in white crêpe. Designed by Fabiani of Italy, of Anglo wool. Vogue Pattern 203. Blue and white cotton hat by Sally Victor. Marvella pin, at Lord & Taylor. *Right:* New roundness for a straight coat, scooped collarless neckline, curved yoked shoulders. Striking in city white cotton cloqué, it is lined in jade green silk and has its own black silk blousey sheath. Vogue Pattern 4194. Coat of Wm. Anderson cotton. Mr. John hat. Customcraft shoes, both pages, at Lord & Taylor.
*Other views, sizes, yardages, and details, page 72.*



VOGUE PATTERN 4194

# TWO PLACES ON THE WARM ISLANDS— FULL-SCALE BEAUTY

*The new Sandy Lane Hotel in the Barbados*

The big new excitement around the Caribbean this season is the Sandy Lane Hotel at St. James in the Barbados. Small for a hotel, unexpected for a West Indies hotel, it has Regency furniture, full-scale luxury, beauty—and prices to match. Almost everything in the air-conditioned hotel (including much of the staff) is international: furniture from Portugal, rugs from Haiti, chandeliers from Spain. The hotel manager is from that great hotel in London, Claridge's; the chefs, from France; and from London's Kew Gardens, the landscape gardener, a specialist in tropical landscaping. From choice of site to choice of ash tray—everything on these four hundred acres is the doing of Ronald Tree, who once owned the famous country house in England, Ditchley Park, and has lived for years not far from the hotel in his beautiful Palladian villa, Heron Bay.

A dazzling white coral eighteenth-century Palladian Colonial with pillared porticoes in the traditional Barbadian style, the hotel stands on a stretch of fine sandy beach. Life moves around a horseshoe patio deeply arched with mahogany trees for shade. There is a game room and an amusing grotto shell bar (the eighteenth-century motif extends even to this), and at night guests use still another bar—this, stashed on a terrace with French trompe l'oeil trellised walls, masses of orchids, polished tropical potted plants. In the columned and high-ceilinged dining room, the windows are set in deep arches. Fanning out from the patio, and away from the inevitable murmur of voices, the wings of bedrooms, fifty-four in all, remain uniquely quiet. Looking rather like guest rooms in a well-staffed house, they have flowery curtains, gaily patterned rugs from Haiti on the terrazzo floors, Regency iron beds with dazzlingly-polished knobs, captains' chests for dressing tables, garlanded Portuguese tiles in the bathrooms, big covered verandahs.

Across the road, the former sugar plantation now is a nine-hole golf course planted with flowers and shady with trees; a bar at the fifth hole.

Reservations are flatly necessary at Sandy Lane Hotel. A double room for two persons with meals, $48 to $52 a day; a single room without verandah, $32. Note: instead of tips, a 10% charge is added to the bill.

*The new changes at Lyford Cay Club, Nassau*

Still news in the Bahamas this season is the elegant private club, Lyford Cay at Nassau. (Guests, sponsored by members, may also stay there.) Famous for its superb eighteen-hole golf course, it has a pleasant sea and sun life in deep luxury. New this season, however, are some practical changes—most of them, under the heading of expansion or extension of services. For instance: a prettier dining room with a newly edited view; a bigger bar; a cardroom; a marina where yachts can tie up; additions to the already streamlined service—the staff in moss-green livery, a newly-installed Elizabeth Arden salon, this limited to members.

The club, looking rather like a pink Nova Scotia salmon and shaped like one, *but* with a Georgian portico and columned entrance, has an old world elegance. (This, perhaps, along with the excellent food, is the reason so many members who live nearby choose to give their dinner parties at the club.) Sensibly designed, the wing of bedrooms stands between the sparkling green-blue sea and the golf course. Between the club and the endless miles of white sand beach, there is nothing but a strip of crab grass, sea-grape trees, and palms. (Not a sand fly has ever been reported there to date, incidentally.) Pleasant details in the large balconied rooms, done in pale greens or pinks, are the enormous closets, wide desks, good dressing tables, and pale-yellow tray cloths, flowered china, the gay splash of hibiscus on every morning breakfast tray. The entire club is air-conditioned.

Four places for lunch: some members go to the small golf Clubhouse with marble floors, overlooking the long greens; some to the formal dining room; others to the open-sky patio by the lovely rose garden, walled with bougainvilleas, while those in swim-suits use the snack bar by the pool, fenced in with spinach-green cabañas like children's green blocks. Formal dancing every Sunday night in the patio; twice a week informal evenings with dance music near the pool. Sea activities: sailing, excellent skin-diving on the reefs opposite the club.

The white club station wagon meets the guests at the International Airport, six minutes away; Nassau town, about fifteen miles east. For club members, $49 a day for a double room; $42 for a single room. Sponsored guests pay $56 for a double room, $49 for a single; of course, meals and greens fees are extra, run high. Note: members' chauffeurs and valets may now live on the place.

# A house for "the most elegant woman in the world": Mrs. Loel Guinness' Villa Zanroc

A woman of gaiety, ebullience, and wit, Mrs. Loel Guinness has managed to give her house at Epalinges-sur-Lausanne those same qualities. In the spring, summer, and part of autumn, Mr. and Mrs. Guinness live there, escaping the worldliness of their life in Paris, Palm Beach, and Normandy. On a high plateau above Lac Léman, the house faces splendid views from all sides: the Alps, the paddle-wheel boats on Lac Léman, the fairways of a golf course, where the Guinnesses play. The interior of the house reflects warmth and charm, especially the lucidly cool living room, *opposite*, a composite of primrose yellow, leaf green, and white English chintz indulgently repeated in the walls, curtains, and, quilted, on the screen and furniture. There are shining touches in the gilt Regency mirror above the mantel, and in the piano stool, an English curio of 1880. Louis XVI cane-backed chairs are white, like the rare Mongolian rug, etched in browns. On the wall, a charcoal drawing by Alejo Vidal-Quadras of the daughter of Mrs. Guinness, Mrs. Patrick Guinness, who, with her husband and three small children, lives nearby. The name of the villa pays homage to its Swiss architect, Jack Cornaz; Zanroc is Cornaz spelled backwards.



JACQUES BOUCHER

# VOGUE'S FASHIONS *in* LIVING







# A SURPRISE IN THE LOEL GUINNESS HOUSE IN SWITZERLAND

Beneath the luminous living room of Villa Zanroc, the Loel Guinness house near Lausanne, is the games room, *above* and *opposite*, where Mr. and Mrs. Guinness, both crack bowlers, have a pair of specially glazed oak lanes with electronic pin-setting, scoring, and ball-returning devices. With their friends at night, they bowl, dance, watch television and movies; a big screen lets down behind the electronic pins. In this room, a place for pleasure and for sport, Mrs. Guinness has assembled, with matchless taste, an assortment of anachronistic objects: Queen Anne side chairs and low modern benches covered in identical faux-tiger skin; blue-skirted tables holding rare Venetian lanterns doubling as lamps, *opposite*. In a corner, *above*, a four-panelled Coromandel screen, and on the desk, a fourteenth-century silver Dutch candelabrum, and a practical tape recorder, both near a rack for records. Warming the cool shimmer of rubbed pine walls and the pointillist soundproof ceiling are extraordinary seventeenth-century paintings, Dutch, English, and French.

JACQUES BOUCHER



HENRY CLARKE

New and white, Villa Zanroc is roofed with rose-gold eighteenth-century tiling. In the courtyard, cobbling from old Lausanne.

# THE GUINNESS HOUSE

*continued*

JACQUES BOUCHER



Toile de Jouy in black and white in the hall; the carpet, white cowhide. The lamps: black fists set in bronze.

In the library: a Chippendale desk, bottle-green curtains; and, above the inlaid marble mantel, four portrait heads of Mrs. Guinness by Vidal-Quadras.

A round English table in the living room with artfully placed objects. The painting is by Meraud Guevara.



Georgian in effect, the stairway has a runner of five Agra carpets sewn together in one continuous design.

A superb antique Mongolian rug in a diagonal weave of silk and wool, in blue, white, gold.

Black floor in the white tiled bathroom, with yellow and black spotted Somali leopard throw on the sofa.

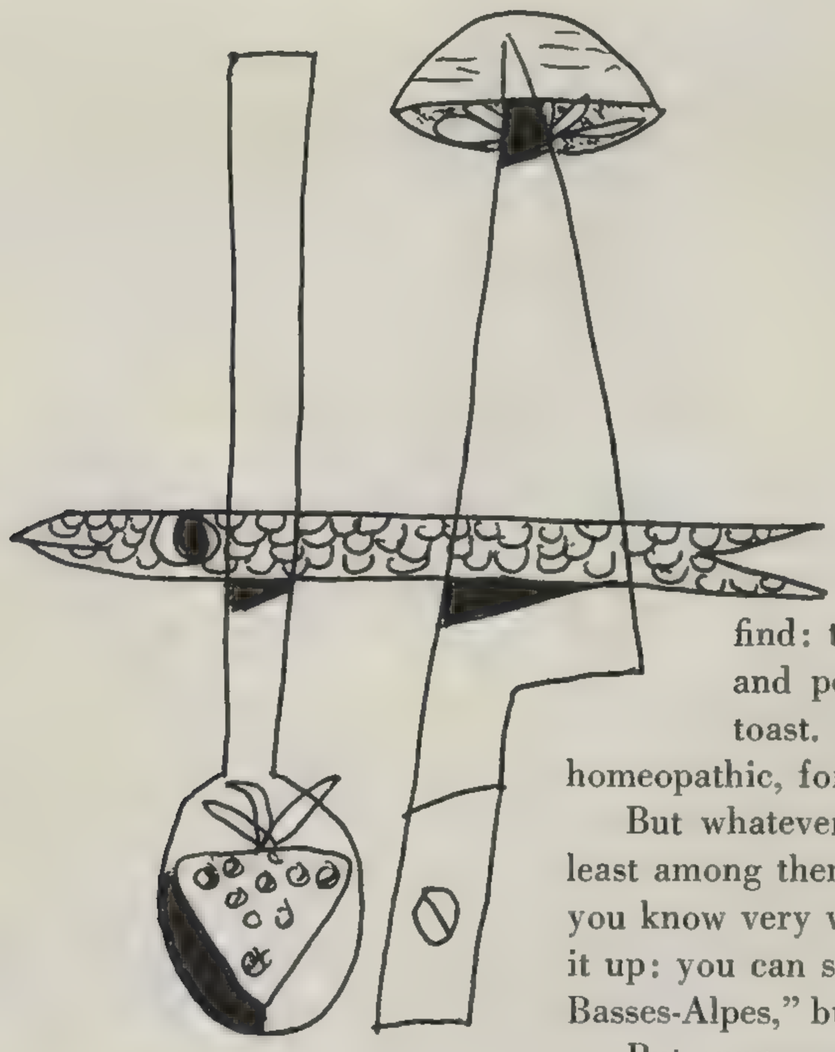


HENRY CLARKE

# MRS. GUINNESS AT VILLA ZANROC

Mrs. Guinness, photographed, *above*, in her living room, has, with a perfectionist's eye, made Villa Zanroc purposely small. On the first floor are the library and the living room—with tall, sun-filled windows opening on to a wide terrace and gardens of roses and tulips. Behind the house, for guests' cars, a vast courtyard is paved with weathered cobblestones from old Lausanne. As there is no formal dining room, tables are set in various parts of the house when guests are few, and when many, either on the terrace or, at night in the games room for buffet suppers. Villa Zanroc is largely a centre for familiar pleasures, for the family, for reading, for writing. Interchangeably articulate in four languages, Mrs. Guinness has recently finished a play, *A Future Without Tears*, in English. In the house, flowers are everywhere, and more often than not, the games room is full of young people, dancing, bowling, filling the place with healthy laughter.

# "A dish of soup"



BY

GEORGE BRADSHAW

with

RUTH NORMAN

Here is about as simple a recipe for a dish of soup as you could find: take a quart of water, add half a dozen cloves of garlic, salt, and pepper, boil all together for ten minutes, and then pour over toast. It is French of course; it is economic, it is easy, it is even homeopathic, for its addicts say it is good for cramps.

But whatever its virtues, it has its drawbacks—taste, I should think, not least among them. It recommends itself to me as a dish you serve to someone you know very well and don't particularly like. Of course you can try to snob it up: you can say, "This is the famous aigo-bouido, *just* as it is made in the Basses-Alpes," but say what you will you are going to be stuck with boiled water.

But suppose you invite to your house only people you like, and who are not the victims of cramps. There are a number of pleasant ways to make soup —out of anything really, from sardines to strawberries.

The making of the great consommés from scratch—beginning with water and beef, or veal, or chicken, or fish—is a long, tedious, and rewarding process. Let us suppose you know how to make them—any decent cookbook will tell you; or let us rather suppose—regrettably—that what you do is open a can of the stuff. Whatever your method, use the best you can find, for on the strength, flavour, and clarity of consommé depends much of the goodness of most soups.

With plain consommé there isn't much you can do except drink it in good health. A thousand things are possible—adding rice or tapioca or one of the innumerable *pastas,* or croutons or julienne carrots or beans or leeks or whatever—but they don't really add much to the enjoyment of a good consommé. About the only thing I could recommend is slices of ripe avocado. Somehow this makes a diversion.

I go to a house where no matter what the first course—a cold artichoke vinaigrette, crêpes stuffed with crab, a slice of *pâté*—you are always served a cup of hot consommé at the same time. This is when it is best, in contrast. It also clears your mouth for what is to come.

FRUIT SOUPS

You don't run into fruit soups very often, and for a proper reason: they are not very good. Soups, generally, should urge you on to the rest of the meal, but most fruit soups, sweet, spiced, and loaded with wine, don't promise or suggest anything.

However, there are exceptions.

A cherry soup, for instance: Stem and seed enough big black sweet cherries to make two cups. Put them in a pan with just enough water to cover, and let them simmer for ten or twelve minutes. Now add a tablespoon of honey and the juice of a lemon. Stir this up and pour it into a bowl, and add four cups of cold bortsch. (The bottled kind will do, but strain out the beets.)

This must be served very cold. It isn't bad on *(Continued on page 190)*

# ITALY

*(Continued from page 164)*

millionaire society. Risky speculation in one place, industrial development in another, make the cities throb with the incessant noise of canned music and automobiles, and lend them a new and elegant face, sparkling with neon lights, physical beauty, and flashy illusion.

Just a few hours by train, a few feet by road, around the corner and down the lane, there lies a whole other world. The descent is so dizzy that it seems unreal, incredible.

I am at Palermo, on the marvellous terrace of an old palace, turned into an elegant night club for the rich local nobility. If I look directly below, I see the alleys of Kalsa, the Piazza dello Spasimo, where people are piled into gloomy rooms and naked children play in the filth under garlands of ragged clothes hung up to dry, the Cortile Cascino, and the Well of Death; on the other side, towards the sea (in front of the Ammiraglio Bridge where Garibaldi fought his way into the city) there is a hidden quarter of shacks, whose first rows were hastily taken away for the visit of the President of the Republic. They stand there beside the public market, on the bank of the stagnant and putrid Oreto, in a sickly-sweet odour of meat and a whirl of flies. Hundreds of people whose faces show their alienation and despair, permanently unemployed, and striving only to keep on existing, are crowded into these dens. Looking at the old palaces across the way, they call them a "provocation." From here, quite unexpectedly, on the eighth of July, came the street urchins, the *picciotti*, who destroyed everything foreign to their world—the traffic lights, the street markers, and parking signs—but didn't touch a single one of the lanterns prepared for the Feast of Santa Rosalia, the saint of the Palermitans and of their desperation. From here, that day, came the man who answered the union official's "What are you doing, are you mad?" when he was thwarted in his attempt to overturn park benches with: "I'm mad, yes; I'm dying of hunger. I've forgotten the taste of spaghetti while you—you so-called representative of the workers—you've dined this noon and you'll dine tonight and tomorrow."

I leave the city; immediately I am in the interior, among solitary bandit lairs in the bare feudal plains. Village after village, locked in a life without meaning behind the impassable frontiers of poverty, servitude, unemployment, starvation, illiteracy, and the mafia: each one with a different history, each one with the same face of sorrow. At Scicli a good part of the city is made of gloomy caves excavated in the mountainside, in the path of landslips, with walls and floors of stone: prehistoric dwellings where modern men live a prey to sickness and malnutrition. At Palma di Montechiaro, near the serene Greek temples of Agrigento on the coast of a classical sea, twenty thousand people are crammed into a town where living conditions are inhuman and the poverty is worse than that of Egypt and India. The houses, a fascinating complex of natural achitecture, are built of plaster from an absorbent mineral found in the region: when one touches the walls they seem to be made of water. The people lack sewers as they lack work; stench, poverty, and disease are the masters of this city (a barony of the Tommasi di Lampedusa, whose late family head was the author of the famous novel *The Leopard*). The palace is still standing, with its private dungeon and its splendid church, and next to it are the mud-ridden houses. A scientific inquiry in Palma di Montechiaro, promoted by Danilo Dolci and pursued by Professor Attilio Pampiglione, has revealed conditions of frightful sanitation and health, an incredible percentage of the population was found to have worms. For example, the percentage of persons infected with *hymenolepis nana* or "dwarf tapeworm," is 7 per cent in Egypt, 20 per cent in Iran, 28 per cent in India, but 34.5 per cent in Palma di Montechiaro, "the highest in the world."

These extremes of poverty and wealth are not rare, and not limited geographically to Southern Italy. It is enough to remember the suburbs that surround the capital city of Rome with a hoop of poverty and desperate waiting, or to think of the depopulated zones in the northern mountains, the cities that have been evacuated for lack of work such as Sab-

*(Continued on page 187)*



STIFFEL

*The Royalty of Lamps*

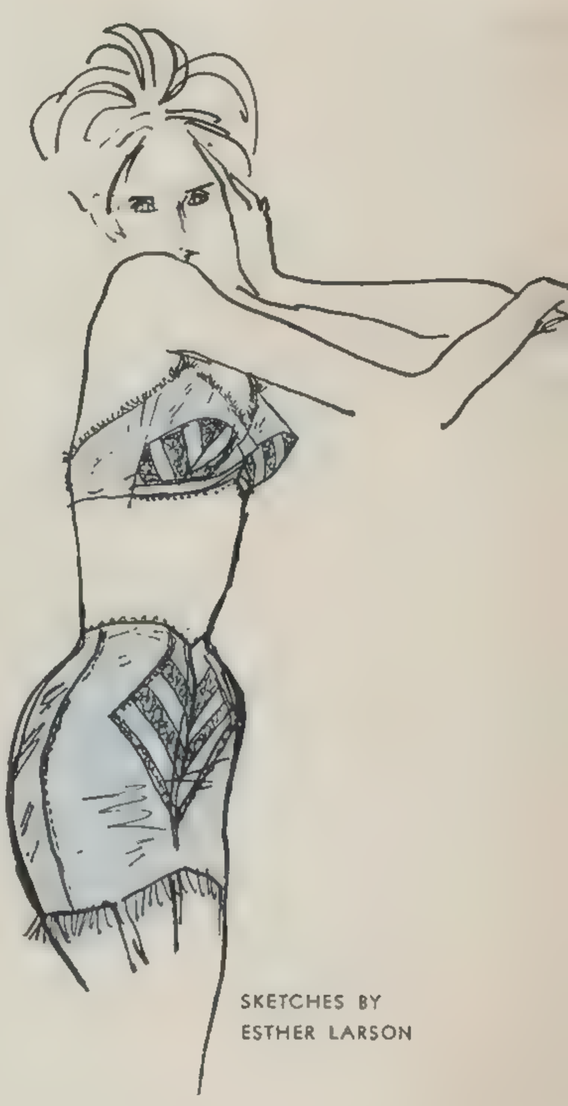


***STATELY*** **metal Sheraton urn-on-pedestal with foliated clusters and surmounted by hexagonal spear—all in antique ivory-white enamel with soft dusty old gold embellishment. 41″ to top of shade. $60.00.* For descriptive literature address The Stiffel Company, Chicago 10, Illinois.** *Slightly higher West and South

# The new water-colour blues







Water-colour blue, long-time lingerie favourite—now also in figure controls of sterner stuff. *Above, left:* Sprays of jasmine on a peignoir of Dacron ninon; with hand-detailing, borders of nylon lace. By A. N. Saab, of Stevens fabric, about $25. Matching nightdress (not shown), about $17. At Bonwit Teller. The boneless blue all-in-one—light but persuasive—combines nylon lace, nylon power net, and satin woven with Lastex. By Bien Jolie, about $28; Bonwit Teller. *Above:* Slender slip—its blueness deepened by sprays of darker-blue nylon lace. By Van Raalte, about $7; in satin of Du Pont nylon. At Altman's; Hudson's. *Right:* Blue brassière, mostly nylon marquisette, with panels that play off blue nylon satin ribbon against bands of beige nylon lace; about $4. The girdle (nylon power net and one-way stretch elasticized satin) repeats the delicate ribbon-and-lace motif; about $11. Both by Lily of France, at Bonwit Teller; Kaufmann's.

SKETCHES BY ESTHER LARSON

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# ITALY

*(Continued from page 185)*

bioneta in the rich plain of the Po, a marvellous jewel of Renaissance architecture, designed and built in 1500 by Prince Vespasiano Gonzaga, a lord as rich and powerful, or more so, than a modern Rockefeller. Sabbioneta has been practically abandoned, and its citizens have emigrated to industrial centres; amid the solemn elegance and splendour of its architecture, it remains a silent city of ghosts.

The contrast is evident not only in these particular cases, but also in the median living conditions of the population. No comparison is possible between the relatively comfortable life of a Turin worker—something like that of his American counterpart—who, although he has to pinch and save, enjoys a share of the benefits of modern technology, and even if he does not have a car, goes everywhere with his Vespa on his Sundays off—and the life of a Southern peasant with a yearly income of no more than 150,000 lire, who can not possibly improve his lot. The traditional contrast between the two Italies has deepened, despite general economic progress and the declared intentions and plans of the government for increasing yearly income and improving working conditions.

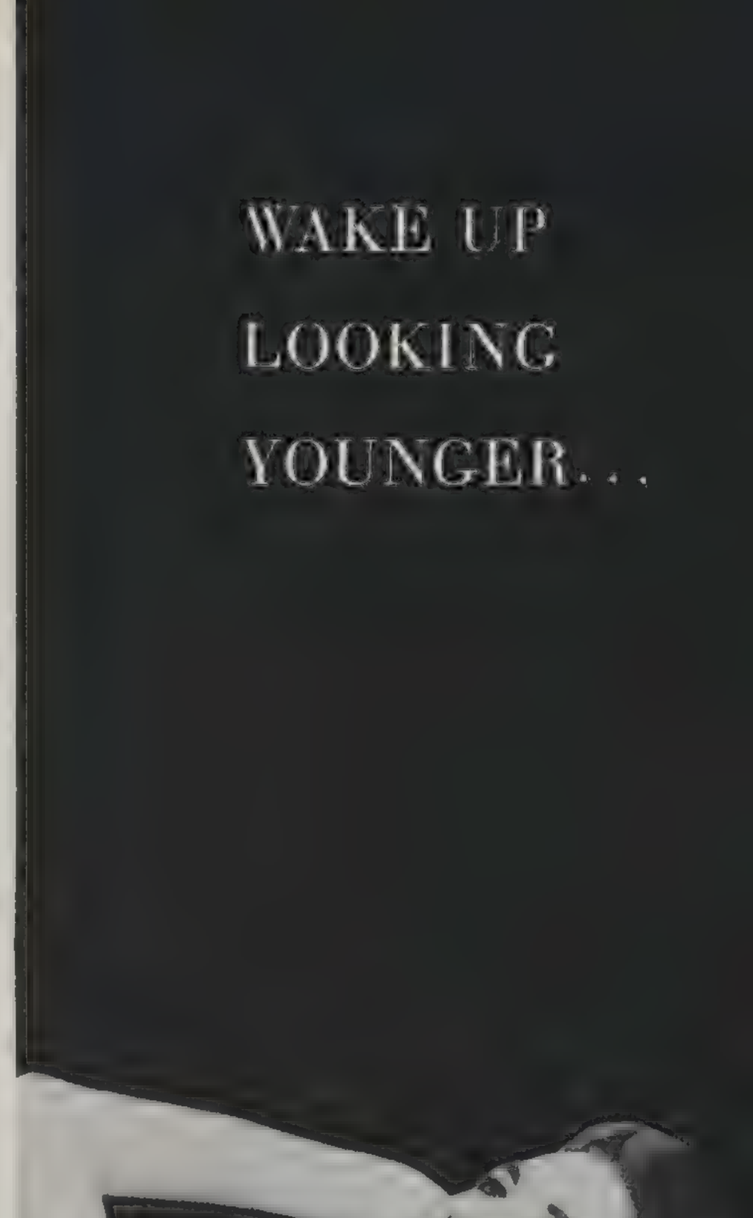
This contrast has its root deep in history, deriving essentially from the superposition of a capitalistic middle class on a feudal structure which had not entirely disappeared. Italy is an ancient country of the aristocracy and the common people. The new Southern ruling class, born after the Piedmont conquest, based itself on the feudal structure, trying to maintain the *status quo* to its advantage, and for this purpose allying itself with the protectionist groups from the North, who were interested in keeping the South as a colony for exploitation. In the South, where the mediaeval tradition of the princes and the priests has imposed the idea of power as the source of wealth and rooted it in religion and popular feeling, the contrast between the two worlds is often accepted without resentment, as a fact of life. There is the hierarchy of wealth and the hierarchy of the saints. On one side the powerful and those who share, even modestly, in this power; on the other, an army of millions of unemployed, country people of the barren, stony lands of the Apennines, the shepherds and fishermen of Sicily, the sorrowful world of the peasant and the day-labourer—this "Christ made flesh," as the Abbot Padula defined him a century ago.

All this is so. But always this opposition, this contrast, this unbridgeable separation has something of the quality of a convention. It is a static substratum which does not take into account the new surging movement that animates the whole country, transforming the basic reality of the life of millions of men. Italy's traditional division into two parts—the economic-social division usually called the "problem of the South," and the political-moral division which I symbolized in the two worlds of the *luigini* and the *contadini* in my book *The Watch*—was clearly exemplified in the extraordinary history of Fascism. But the struggle against Fascism was not only the experience of a splendid few, but a deep revolution which affected every segment of the nation. The Resistance represented a show of collective will which, even without complete success, tore down the old structure, mixed up different classes and regions, and laid the foundations of a completely new society. In the Resistance, Italy found and recognized its true self. Millions of men formerly outside the life of the state came forward to act as citizens. The years of the Southern peasant movement followed: the old ideal of the land had stirred men, together with the sense of liberty: a new culture appeared, rooted in the conscience of millions of new men, and stemming from the conquest of economic security won in the struggle for the equitable partition of the land and the dignity of man. Even the faces of the most miserable and the most obscure changed as they learned how to live. At Palma di Montechiaro, for three days, the city listened to social scientists discuss its poverty. This recognition was a revelation and a source of public action; it opened sealed eyes (sealed more securely than with trachoma because they refused to see); it moved mute tongues to meaningful words.

The true significance of culture and progress is not to be

*(Continued on page 188)*

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## A FOOL'S EYE VIEW

*(Continued from page 165)*

of power would be illimitable and everlasting. This is why power-maniacs, whether demagogic or authoritarian, hold Fools in particular abhorrence, and seek to eliminate them. Each Fool's utterance menaces their rule's range and continuance. Subversion can usually be withstood with relative ease, but ridicule strikes secretly, and with deadly accuracy. Where tyrants hold sway laughter is rarely heard, except surreptitiously. It is dangerous, and therefore not permissible.

How sad that a similar trend should be discernible in what we like to call the Free World! Solemnity has afflicted us, too. In that massive production, the Sunday edition of *The New York Times*, there is little sustenance for Fools. It is a veritable wilderness across whose parched expanse only camels, able to stow away their laughter in their humps, can make their way.

Public affairs, and those who conduct them, increasingly become, in a Fool's eyes, more ribald than any satirical or ironical invention. What artistry can embellish the spectacle of millionaire Cyrus Eaton fêting the archenemy of millionaires, Nikita Khrushchev? Would even Cervantes, creator of Don Quixote, have been able to handle Mr. Harold Macmillan delivering in the U.S.S.R. polished Edwardian discourses to uncomprehending Moujiks and hard-faced Communist Party bosses? Where is the jester capable of treating telepolitics in a humourous vein? What satirist, even five years ago, would have dared to invent the lengthy and entirely serious newspaper commentaries which appeared on the electoral consequences of afternoon shadow and bags under the eyes, with a suggestion that perhaps some agent from the opposing camp had been planted in the make-up room, and there had plastered on pancake in such a way as to produce an unbecoming look under the arc lamps?

When the world itself seems mad, a Fool's sallies fall limply

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## ITALY

*(Continued from page 187)*

found in the old order, but rather in the everyday, unknown, new people who will stand up to life and give Italy back the energy to be young; to move forward and grow.

Even if the old ways seem to persist, if accumulated wealth blocks popular vitality, if the economic and social distances between the two Italies seem to grow larger, the ancient contrast is really finished, resolved, shattered. Italy is no longer a country of princes and paupers. Contempt for man is no longer accepted as a religious principle; pie in the sky does not make up for poverty on earth. Everything is in ferment. In Italy's new vitality, traditional positions are overthrown. Paternalistic public works, roads, agrarian reform, government propaganda, the press, sport, television, all produce results contrary to their proposed purposes; rather than putting the country back to sleep on its ancient bed, they point up the situation and push the people into progress. Northern economic development, in its new, modern forms, allies itself to the thrusting will to renovation of the South; the two forces are really one. Young men, freed of the sins of their fathers, occupy the scene.

The younger generation, arising now in all parts of Italy, has both the determination and the ability to solve the country's age-old problems. These young men belong to the middle class, the technical workers, the labourers and the peasants; they turn away from what remains of the feudal or Fascist structures and affirm the existence of a modern economy, with man at its centre. To them the myth of "the two Italies" is a dwindling memory. They vow that Italy shall renew itself and become (in spite of lingering appearances to the contrary) one of the creative centres of liberty in the world.

*Translated by Frances Frenaye*

## A FOOL'S EYE VIEW

*(Continued from page 188)*

down, like satellites which fail to orbit. Competition comes, not from other Fools, but from life itself. Three chimpanzees, I have read, have been trained to work at a factory conveyer-belt as productively as humans. Now the question has arisen whether they should be unionized. Even Jonathan Swift, who delighted in such fancies, felt bound to set their scene in imaginary lands. How surprised and discouraged he would have been to find them cropping up as hard news!

Take, again, the present preoccupation of Americans with their prestige abroad, and ready acceptance of public opinion polls conducted in various foreign countries to estimate how it stands. The Roman emperors, when they went into battle, were in the habit of having a hen sliced open, and of deducing their chances of victory from the manner in which its entrails fell to the ground. As between entrails and Dr. Gallup as auguries of our fate, I incline towards the former.

In any case, it can be taken as certain that those who try to estimate their prestige, by the very act of so doing, create doubts about its existence. It is a kind of national hypochondria. As an individual hypochondriac agonizedly weighs himself, takes his temperature, and looks for other symptoms of unfitness, so national hypochondria induces constant resort to public opinion polls to see whether the body politic is in good order.

Similarly with that even more dubious concept than prestige, culture. Those who would keep their culture must lose it. Cultural operations on the Cold War Front suggest that, with us, it is a question of reaching for our culture when we hear the word "gun." The Russians are particularly fond of talking about culture. They call their parks and recreation grounds Parks of Culture and Rest. These, as elsewhere, are commonly used after nightfall for amorous dalliance, though whether this comes into the category of culture or of rest, or both, I have never been able to determine.

Most European cathedrals have gargoyles grinning and leering down at the earth as well as steeples reaching up into the sky. In the same sort of way, a Fool's eye view is as essential to human understanding as a mystic's or saint's. Men so easily get puffed up, and imagine themselves to be important and significant. Like the philosopher in *Rasselas*, they delude themselves into supposing that it is they who induce the sun to rise and set, and the tide to ebb and flow. The Fool reminds them that the hand which wound up the universe, and can unwind it too, does not require their help, nor will it suffer their hindrance. Their apocalyptic terrors and their extravagant hopes are alike ridiculous. Even though they should succeed in blowing to smithereens both themselves and the earth they briefly inhabit, the catastrophe would still only be of minute dimensions by comparison with its setting. Even if they find a means of exploring the moon and the stars, still their lives would be short, brutish, and, in themselves, of little account. So, at least, the Fool sees it.

Socrates showed himself to be an authentic Fool when he claimed to be wise only in that he knew that he knew nothing. Statistics, card indexes, mechanical computers, the whole vast panoply of contemporary information, have not at all invalidated this sane conclusion. Fools still know that they know nothing. Their derision has at least the merit of being universally applied. Its range includes everything and everyone, particularly themselves. Agonized complaints are often heard of a shortage of technicians to man our technological society; of linguists to represent us adequately in foreign lands; of doctors to apply the new remedies which are constantly being discovered; of statisticians to estimate our ills, benefits, and multiplication; of dietitians to save us from the consequences of overeating; and of psychiatrists to minister to minds diseased. The shortage of Fools has passed unnoticed, and the Fool's eye view has been allowed to lapse by default. Those skyscrapers which spring up overnight so majestically along New York's avenues also need gargoyles to embellish them. Would that some Fool would see that they were placed there!








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## A DISH OF SOUP

*(Continued from page 184)*

a summer night, if you are going to have cold baked ham after it. If you like sour cream, add a blop to each serving.

An apple soup: Peel, core, and chop up enough tart apples to make four cups. Put them in a pan and add a dash of salt, the grated rind of a lemon, a scant tablespoon of cinnamon, and a half cup of sugar. Just cover with water and simmer until the apples are soft. Then purée the apples.

Now add the juice of that lemon, a tablespoon of melted currant jelly, and three cups of red wine—good wine, and dry. Chill this well. Not bad to have before something heavy, like *Sauerbraten* and dumplings.

### SEA SOUPS

*Non-classic bouillabaisse*

Ruth Norman learned this bouillabaisse from a fisherman on the little island of Port Cros, off southern France. It is anything but a classic bouillabaisse, but it is particularly good, and takes a very short time to cook.

The kinds of fish you use can vary widely, but here is one way to make it:

Have your fish man split a couple of small *live* lobsters down the centre and crack the claws. Buy also about three pounds of fish—cod and halibut, and be sure that one of your fish is small and whole. Buy also light clams (unopened) and eight uncooked shrimp. Now, into a big pot throw the lobsters and the fish (forget about the clams and the shrimps for the moment). Take two generous slices from the centre of an orange, quarter them, throw them in the pot; do the same with the slices of lemon. Quarter two good-sized tomatoes and two good-sized onions, throw them in also. Add a clove of garlic, pressed, a pinch of saffron, a pinch of thyme, a handful of chopped parsley, a good shake of salt, a big grind of fresh pepper, and finally a half-dozen cloves.

Pour over this a cup of olive oil, and then add a cup of water and enough *good* dry white wine to cover everything.

Bring all this to a fast boil and keep it boiling for just twenty minutes. At the end of *fifteen* minutes throw in the clams and the shrimp.

Vary these ingredients with whatever is fresh and in the market—from blowfish to eel.

*Clam Stew*

Buy small clams—little necks—put the liquor and butter in a pan. Better a grind of black pepper than paprika. And no salt.

Add enough half-and-half—milk and cream—and get this hot but not boiling before you put in the clams.

Now—when you add the clams, cook for only one minute, or less. Just long enough to heat the clams. Cooking toughens clams.

Add a final swirl of butter, and serve.

There are some *whole* canned clams that you can use satisfactorily if you can't get fresh.

*Billi-Bi*

A rare and excellent soup. It was created a good many years ago at Maxim's in Paris for William B. Leeds, hence the name.

Buy eighteen mussels. Scrub them clean in cold water. In a pot put four tablespoons of chopped onions, and three tablespoons of chopped shallots. Add three cups of heavy cream, two cups of *good* dry white wine, and the mussels. Add a dash of salt and pepper, and a trace of cayenne.

Heat this all till it boils up in a foam, then reduce the flame and cook ten minutes. Finally pour through a sieve lined with cheesecloth.

That's it. A fine, high-toned soup. Only the fanciest eaters will know what they're getting.

If you want it cold, be sure it is *very* cold, and serve with a grind of black pepper.

### ITALIAN SOUPS

*Minestrone*

*Minestrone* is a variable soup; it does not turn out the same twice. This is by design.

Here is a breathless recipe Ruth Norman had from Burr Tillstrom—that same Burr Tillstrom who has achieved a certain fame as the friend of Kukla, Beulah Witch, and Oliver J. Dragon:

"Marcello Franchini, my

*(Continued on page 191)*

good friend from Rome, had been hungering for some *real minestrone* for a long time. I had better explain that his wife, Barbara—she's from Rockford, Illinois—met him on a train from Paris to Rome when she was working in the American Embassy in France and that she had never learned to cook even American style, so after marriage and settling down in Chicago she attempted to translate some of his mother's famous Roman recipes. The words came out fine—she's a whiz at languages—but how do you figure a direction like '... a spoonful of such and such,' when you don't know which spoon, or '... two fingers of,' or '... a glass of,' or 'cook until done,' et cetera, et cetera ... all excellent clues for people who know how to cook 'by ear,' as my mother says, but no good for Barbara.

"So, having a taster's knowledge of *minestrone*, and access to a couple of good cookbooks, I suggested that we pool our efforts. After all, my Swedish-Yankee families made great soups, Barbara was a good translator, and Marcello's taste buds had a strong memory. It was decided that the *minestrone* should be started at my house. Barbara and Marcello were living in a small apartment behind their shop—did I say they have a wonderful Italian *boutique* here in Chicago?—and we thought the glorious odours of cooking soup might interfere with business, especially since I insisted on the purist touch, starting from scratch and making the stock.

"Early in the morning of the now famous day I began the operation in the kitchen of my coach-house studio. I bought a couple of huge beef bones, three veal joints, and three pounds of soup meat.

"In a large pot—I used an oval cast-iron French one—I browned the meat and the bones, which had been ever so lightly floured in a little olive oil. Then I added water to cover everything completely. Then into the pot went leeks, parsley, and celery, all tied in a bundle, also three medium chopped onions, and a couple of cloves of chopped garlic. And fresh ground pepper, salt, basil, and marjoram.

"We all agreed that *minestrone* had beans, so I set some navy beans to soak for about three hours—maybe a little longer.

"Of course, I skimmed the scum whenever it accumulated, and after five hours of cooking I added the beans—with the water they had soaked in—and simmered everything for another two hours. When I added the beans I fished out the bundle of leeks and celery and parsley.

"At this point I turned off the stove and called a cab. It was dinnertime. I rushed into the shop grazing a last customer with my still red-hot pot of soup. Italian and English flooded the Franchini's kitchen, lips smacked and nostrils flared, eyes glowed, especially those of Marcello's two blond children.

"Someone said potatoes, someone said rice, everyone agreed on *pasta*, and green beans, carrots, peas, more chopped onions, more parsley, more celery—so all went into the pot which was again steaming and simmering.

"About proportions: there were three medium potatoes cubed, three quarters of a pound of green beans cut in half-inch lengths, two stalks of cut-up celery, two small onions diced, a small handful of cut parsley. We let these cook for about twenty-five minutes, then we added a handful of rice, a half-pound of fresh peas, and five medium carrots sliced.

"Then when the peas and carrots were almost done we threw in a handful of *rigatoni*, which is large *pasta*, and then for a finishing touch two or three heaping tablespoons of freshly grated Parmesan cheese. There was a bit more salt and pepper to taste.

"Then with salad, a good Italian bread, more Parmesan, a little wine, some fruit and *espresso*, it was a glorious success—a full meal, which Marcello said was often the case in his family—just as a thick vegetable soup is a whole meal in our house, particularly on a cold wintry day.

"There are many other things that can be used, too. Zucchini, for example, and tomatoes. I personally don't care for tomatoes in soup, so I voted them out. Spinach is another suggestion, and fresh basil is wonderful. In Italy they use whatever vegetables are in season—but in this country we have so much available all the time that with us it is a matter of choice, actually.

"Of course if the soup is too thick, add a little more water, but you want it thick, almost like a loose stew. The meat is miraculous after all that cooking, tender and full of flavour."

*(Continued on page 192)*



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# A DISH OF SOUP

*(Continued from page 191)*

There you have *minestrone*. And a day's work cut out for you. If there are any faint hearts present, let them be advised you can buy *minestrone* in cans. But oh, the difference.

Here are a couple of other good Italian soups.

*Pavese*

For each person you need an egg, a large cup of consommé, two slices of Italian bread, Parmesan.

Sprinkle Parmesan on the bread, shove it into a hot oven to toast. In the boiling consommé, poach the egg lightly. In a large soup plate centre the egg, flank it with the toast and pour the hot consommé. Sprinkle with Parmesan.

If you are ever sick in Italy—and you may well be—this soup is a godsend. Any restaurant will make it for you.

*Chicken custard in broth*

This recipe was told me by a countess who had heavy eyelids, fingers covered with dirty diamonds, and a forty-five inch waistline. But she knew how to eat.

I have simplified the recipe a bit. In a blender put a half-pound of cooked, chopped chicken meat, a third of a cup of chicken broth, four eggs, about half a cup of grated Parmesan, salt, and pepper. Blend this thoroughly until it is completely smooth, then spoon it into six little buttered ramekins. Set the ramekins in a pan of hot water and cook over not very high heat until they are set—twelve or fifteen minutes should do it.

Now unmould each ramekin into a soup plate, and surround the custard with hot chicken broth.

PEAS AND HAM SOUP

When you have had a baked ham, and you've eaten it and eaten it until you can't face the sight of it any longer, do this:

Buy a package of split peas. Get out your biggest pot, dump them into it, throw in the ham bone, three good-sized onions peeled and chopped, a dash of tarragon, a handful of minced parsley, and an over-generous grinding of fresh black pepper. Fill the pot with water, so that it more than covers everything.

Bring to a boil, skim off the scum, then reduce the heat till the pot merely burbles, and let it go. Stir occasionally and cook uncovered. This will take a long time, five or six hours, and is done when everything has melted to a thick purée—except the ham, of course.

Now fish out the ham bone, put it on a platter and let it cool. Also fish out whatever hunks of ham fat you can find and throw them away. When the bone is cool, cut off any meat remaining on it and return it to the pot.

This is an extraordinarily rich soup and cheap, too, since by the time you make it you have forgotten you paid for the ham.

There will be a lot left over. Pour it into little loaf pans and chill it in the ice box. It will solidify and you can use it, sliced, the next night with cocktails, spread on toast or crackers. Not bad, and you can say you made it yourself.

*More with leftover ham*

At Christmastime people *will* send you smoked Virginia hams. Well: cover the bottom of a big soup pot with slices of the ham. Chop some parsley fine, sprinkle it over the ham, grind black pepper on it. Cut a fresh young cabbage in quarters, lay over the parsley.

Mix a couple of cans of consommé with a couple of cans of chicken broth. Pour enough of this into the pot to cover the cabbage. Now boil. You will have to keep adding more broth, because the cabbage will eat it up. The soup will be done when a fork runs easily into the cabbage. You can't say exactly because cabbage varies. But don't let it get mushy.

Serve the ham and cabbage in big soup plates. Strain the broth and pour over. Hearty.

SALAD SOUP

The day will surely come when you have, in your exuberance, made a tremendous mixed green salad, covered it with a proper oil and vinegar dressing, and then find that nobody wants much of it.

Well, courage.

Leave your guests, hurry to

*(Continued on page 194)*

## A NEW FACE

*(Continued from page 142)*

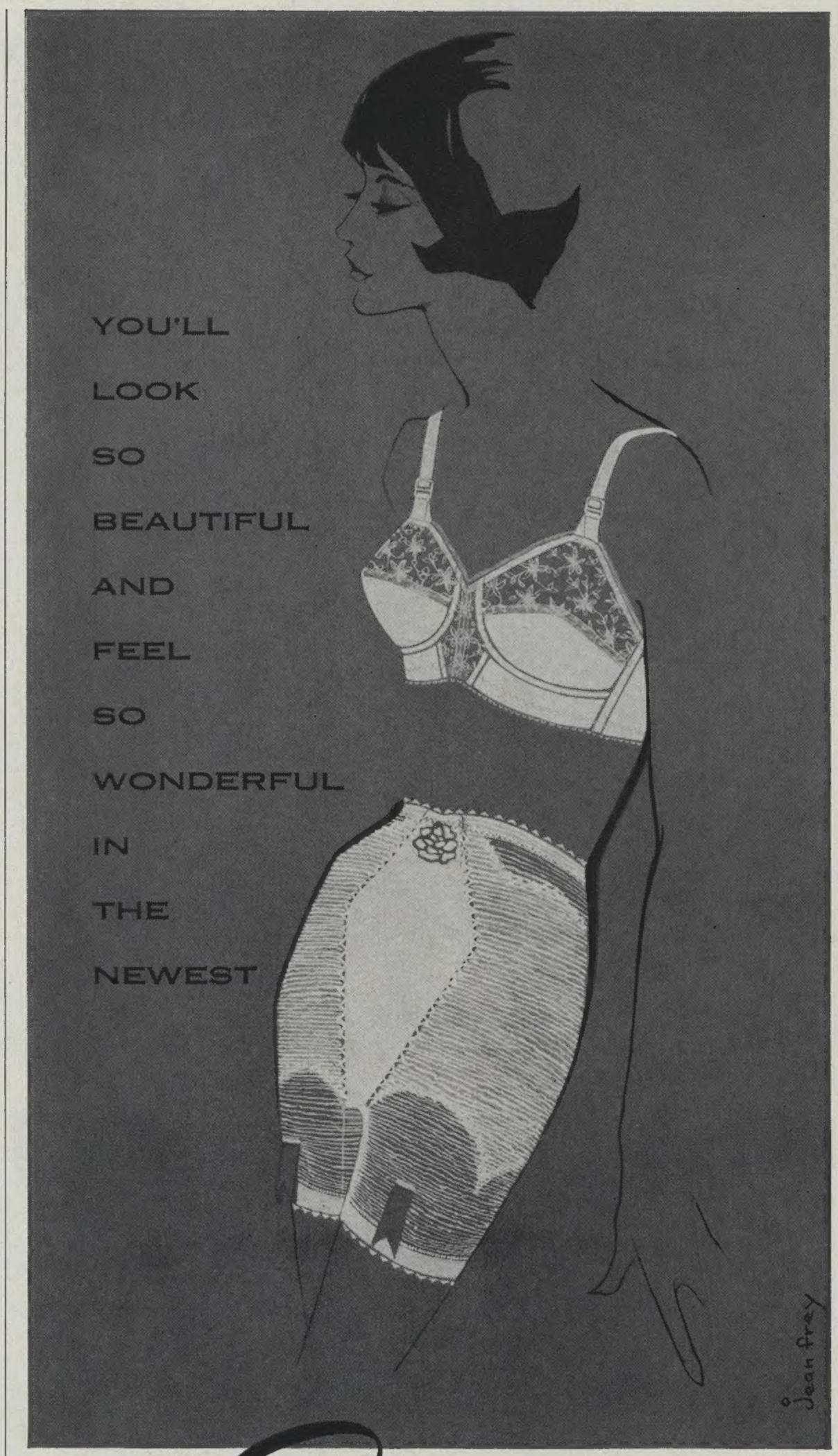
and can last for a considerable time after treatments are stopped altogether. About feeling the benefits—one woman says that after she has had a treatment (with gloves), her face feels as invigorated as a body does after a morning at a gym. (She looks, incidentally, marvellous.) Interesting note: Bergdorf's started with one Firmatron machine, were soon so swamped with the appointments of fascinated women that they had to order a second, and then a third, in order to meet face-saving demands. A Firmatron has just been installed at Carson Pirie Scott, in Chicago; eventually, the Firmatron, made by Norruth, will be available in other Coiffures Americana salons across the country. (Electric-facial news first appeared in Vogue more than a year ago, in the February 15, 1960 issue, with a report called "The Electric Switch to Beauty.")

**For better skin texture.** Further joyous news for anyone who lives in, or visits, New York—and worth, we think, the visit if one isn't already planned. The news: Vera Falvy, an authority on skin correction, who falls into the special category of improvers whose services are not quite salon in size, and whose specialties and equipment are off the beaten track. Mme. Falvy has been quietly correcting, firming, cleansing, and refining skins for the past ten years but, like the superb little dressmaker, she has been treasured by a small group of women who told only their closest friends about her—no word of her wonder-workings has ever appeared in print before. Unique at Mme. Falvy's: a little buffer of French origin, cone-shaped, made of hard rubber, and coated with an extremely fine abrasive substance. Powered by electricity, this buffer whirls in a rotating motion, is guided over every nook and cranny of the face to remove—very gently—the uppermost layer of sheddable skin, bringing into view the fresh, clear, new skin beneath. This improvement can usually be accomplished in one treatment which includes a thorough cleansing as a preliminary; seriously disturbed skins may require some clear-up sessions before they can be buffed. For a one-shot treatment of cleansing and buffing, the price is $25, which includes a skin diagnosis and other specifics—a follow-up masque that firms and brightens the skin, herbal eye pads, an hour's rest in a reclining chair. Also pleasant: Mme. Falvy herself, a quiet, dedicated, well-informed woman who happens to be a beauty—with, as you might suspect, skin as fresh as rainwater.

**For dried-out skin.** A treatment to the rescue, here, that also qualifies as pleasant and promptly effective. This, a hot-oil facial to be had at any Charles of the Ritz salon, given with an extra benefit that's news—the use of an infra-red lamp said to give the oil more healing powers. At this salon, the oilee is first established in what must be the most comfortable chaise-longue in the world—wide, soft, with big arms and reclining back. The first stage is a back rub that includes a massage with dry-skin cream, then the facial itself that starts with a white lotion-like cleanser and skin freshener that, together, remove make-up and dirt. Meanwhile, back at a little Bunsen burner, a rich lubricant cream is melted to a pleasantly warm temperature. This is spread on the face and massaged in. After this, the infra-red lamp is directed at the face. This keeps the oil warm so that its helpfulness endures unflagging for the entire lamp period—another ten minutes during which we defy anyone to stay awake. After the heat treatment, a cool step: a masque containing Charles of the Ritz Revenescence benefits, with lotion and cotton pads. Final chapter is a good make-up job. Flakiness and chappedness are overcome in one bout, and skin-improvement is noticeable, gratifying, and (if one continues with at-home lubricants) fairly lasting. Cost of the oil facial: $7.50.

## How to have the new face in fashion

The new fresh and fragile look in make-up—glimpsed between roses on page 142—starts with a sunny-beige complexion base, Beige Jonquil Veiled Radiance, and matching Invisible Veil powder. Turquoise eye shadow is sketched on the eyelid, with Pale Mauve above that, reaching right up to the browline. The lipstick: Pink Jonquil. All, by Elizabeth Arden.


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## A DISH OF SOUP

*(Continued from page 192)*

your blender, pour into it two cups of consommé or chicken broth and a tablespoon of flour. Run the blender till the flour is absorbed. Then begin piling in the salad—be sure all the oil gets in—until you have a very thick purée.

This has to be cooked. Preferably in a double boiler, for at least an hour. Stir occasionally. This makes a remarkably good *potage*, with a surprising bite from the vinegar.

### THREE GAZPACHOS

Here are some *gazpacho* variations. They must always be served ice cold, even the plates *must* be chilled. Peel, seed, and chop fine: two tomatoes, a cucumber, a sweet red pepper. Chop a fair-sized sweet onion fine as well. Put all these in a big bowl and add four tablespoons of olive oil. Then pour over them four cups of cold veal broth.

And where will you get veal broth? This way: in two quarts of water put a half-pound of raw cubed veal and a half head of lettuce chopped, and salt and pepper. Boil this until it is reduced by about half, or upon tasting you have something rich and fine. *Don't* pour it over the vegetables until it is cold. In fact make it long before.

Another one: peel, seed, and chop fine two tomatoes, a cucumber, a sweet pepper, and chop fine an onion. Mix these in a bowl with three or four heaping tablespoons of sour cream—enough to coat them well. When you are ready to serve this pour over it four or five cups of icy chicken broth. Salt and ground pepper at the table.

A third: chop fine a half pound of cooked shrimps. Peel, seed, and chop fine a cucumber. Grate a good-sized onion. Seed and chop fine half a sweet red pepper. Mix these in a bowl and chill them. Now, add two and a half cups of chicken broth to two and a half cups of buttermilk. Chill. Pour over the vegetables and shrimps.

And don't be frightened about the buttermilk. Even people who loathe buttermilk gulp this down without a murmur.

Eat well. Soup is a comfort and we need what comfort we can get.


# Topknot Tales & other stories

*"Woe and Alas!" cried the Princess. "On the morrow, fair Prince Rolande attends the Palace Ball. But so, lackaday, does Princess Hildebreth, whose flowing tresses that are like unto spun gold capture the hearts of all men. In short, I've had it."*



*"Not so, my Princess," quoth Lorenzo, the Court Hairdresser. "The Royal Magician has concocted a rare potion by whose magic Your Highness' hair shall be transformed into a golden crown of such glory as to make Hildebreth's tawdry thatch look sick."*

*"What madness is this?" the Princess gasped, all agog.*

*"We call it ColorTress," Lorenzo replied, "and not only may Your Highness select the very shade your heart desires, but furthermore, your hair will assume such brilliance and lustre as to blind the eyes of Rolande to all but thee."*



*And so it was that on the night of the Ball, Prince Rolande was indeed transfixed by the Princess' devastating beauty, as were sundry earls, dukes, and other assorted noblemen.*

*The point being that, with ColorTress—Rayette's glorious array of professional hair colors—you, too, can outshine all other damsels in your kingdom. For ColorTress offers you boundless opportunities to swap your rather unsatisfactory natural color for an infinitely more desirable hue, all a-glitter and a-glow with a new lithesome lustre that's incredible!*

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